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THE ENJOYMENT OF MUSIC

ESSENTIAL LISTENING SECOND EDITION

Kristine Forney, Andrew Dell'Antonio and Joseph Machlis

SECOND EDITION

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Tchaikovsky
- *March,* from *The Nutcracker*
- *Waltz of the Flowers,* from *The Nutcracker*

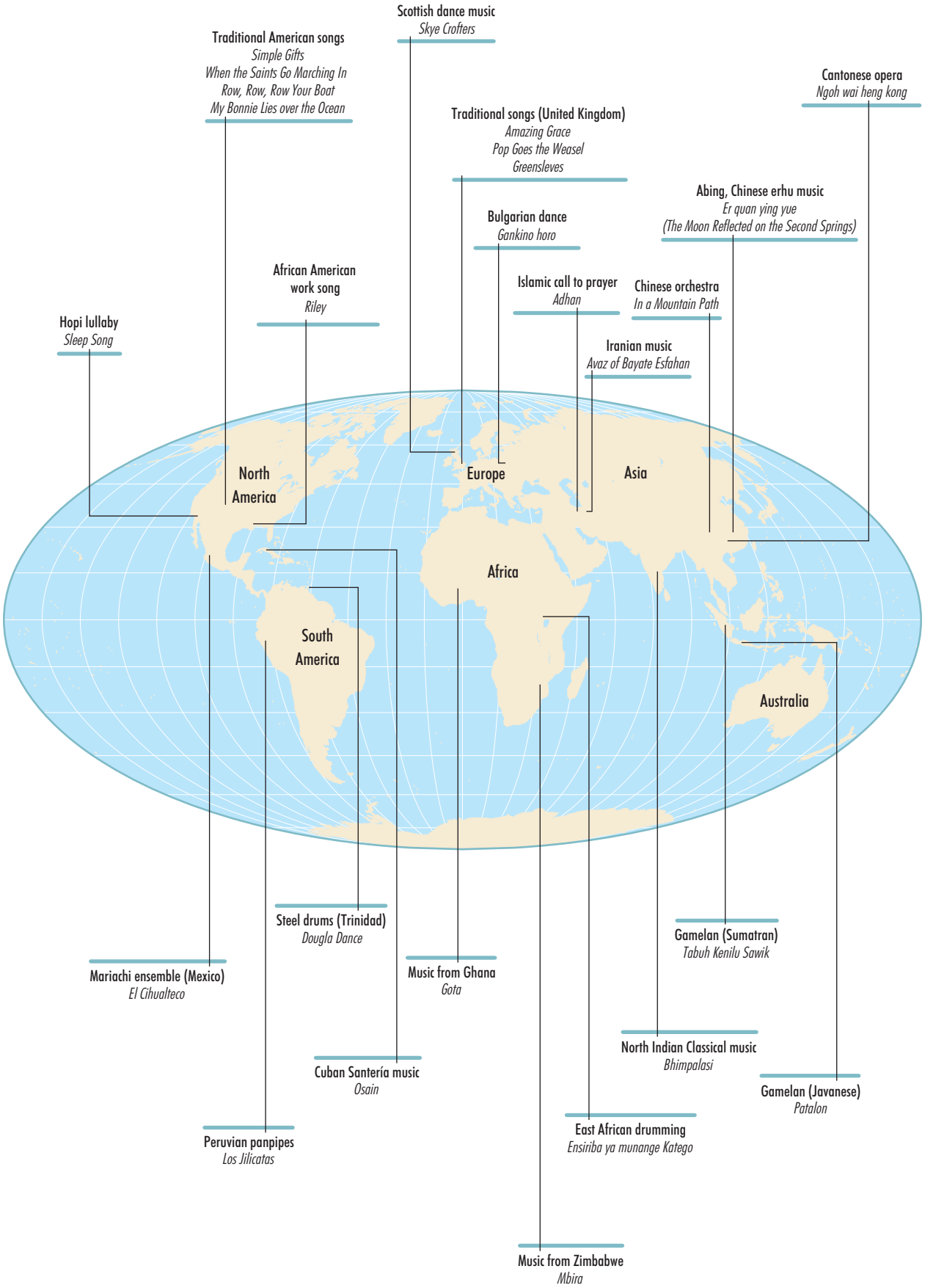
Verdi: *Dies irae,* from *Requiem*

Vivaldi: Concerto in C Major for 2 Trumpets, I

Wagner: *Ride of the Valkyries,* from *Die Walküre*

Webern: *Variations for Orchestra,* Op. 30

When the Saints Go Marching In (traditional, U.S.)


Scottish dance music
Skye Crofters
Traditional American songs
Simple Gifts
When the Saints Go Marching In
Row, Row, Row Your Boat
My Bonnie Lies over the Ocean
Cantonese opera
Ngoh wai heng kong
Traditional songs (United Kingdom)
Amazing Grace
Pop Goes the Weasel
Greensleves
Abing, Chinese erhu music
Er quan ying yue
(The Moon Reflected on the Second Springs)
Bulgarian dance
Gankino horo
African American work song
Riley
Islamic call to prayer
Adhan
Chinese orchestra
In a Mountain Path
Hopi lullaby
Sleep Song
Iranian music
Avaz of Bayate Esfahan
North America
Europe
Asia
Africa
South America
Australia
Steel drums (Trinidad)
Dougla Dance
Gamelan (Sumatran)
Tabuh Kenilu Sawik
Mariachi ensemble (Mexico)
El Cihualteco
Music from Ghana
Gota
North Indian Classical music
Bhimpalasi
Cuban Santería music
Osain
Gamelan (Javanese)
Patalon
East African drumming
Ensiriba ya munange Katego
Peruvian panpipes
Los Jilicatas
Music from Zimbabwe
Mbira

PREFACE

The Enjoyment of Music is a classic—it's been around for more than half a century. And its contents and pedagogical approach have been constantly updated to offer an appealing musical repertory and the latest scholarship, in addition to an unparalleled package of electronic ancillaries.

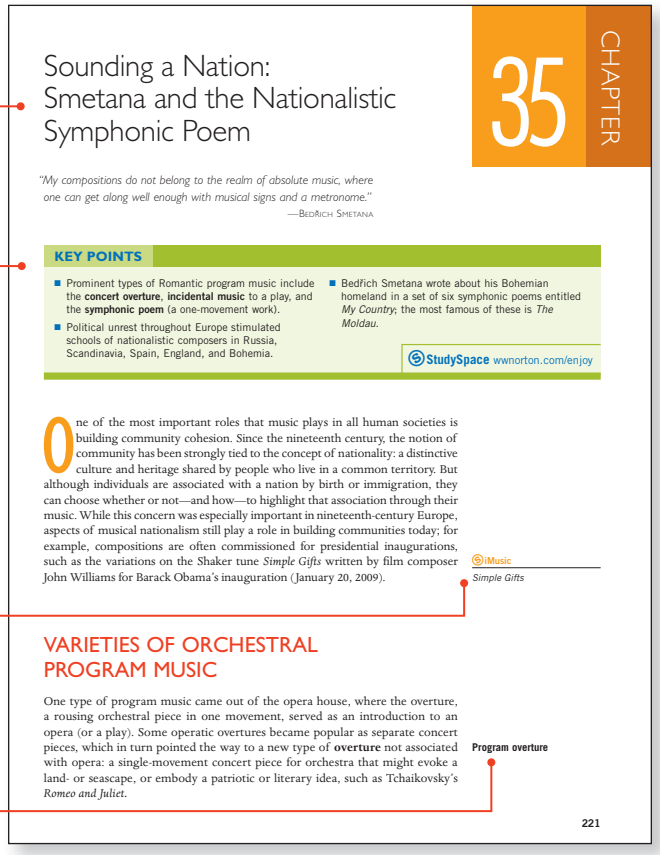
This second *Essential Listening* edition, culling the best of *Enjoyment,* makes possible a thematic as well as chronological approach to music history, in which essential works from the Western tradition are grouped into four themes that highlight key functions music has played in culture: music in sacred spaces, music for the stage and screen, music among friends, and music in public spaces. Chapters are color-coded for easy thematic use, and four Interludes at the back of the book give an overview of each theme's particular genres and the ever-vital issues they raise.

Also new to this edition are "Your Turn to Explore" boxes at the end of each chapter, encouraging you to explore a work's relevance across historical, popular, and worldwide traditions. You'll see this item described below, along with the other main features in the text and online. Understanding all these resources will greatly enhance your listening, help with study skills, and improve performance in class.

USING THE BOOK

The Enjoyment of Music: Essential Listening, Second Edition is designed to help you discover for yourself the joy of studying music; the language is direct, and the topics are compelling and contemporary.

- A **varied repertory** broadly represents classical masters, including women composers and living composers, as well as jazz, musical theater, film music, and non-Western styles.
- Comprehensive **Preludes** introduce each historical era in its cultural context—through political events as well as literary, artistic, and technological trends—and provide a window onto musicians' social and economic circumstances.
- **Key Points**, at the beginning of each chapter, briefly summarize the terms and main ideas in that chapter.
- **Marginal icons** direct you to the relevant online resources: **iMusic** (traditional, world, and classical selections) and **iVideos** (operas and instrumental works) streamed on StudySpace.
- **Marginal sideheads** identify key terms defined in the text and focus attention on important concepts.



CHAPTER 35

Sounding a Nation: Smetana and the Nationalistic Symphonic Poem

"My compositions do not belong to the realm of absolute music, where one can get along well enough with musical signs and a metronome."
—Bedřich Smetana

KEY POINTS

- Prominent types of Romantic program music include the **concert overture**, **incidental music** to a play, and the **symphonic poem** (a one-movement work).
- Political unrest throughout Europe stimulated schools of nationalistic composers in Russia, Scandinavia, Spain, England, and Bohemia.
- Bedřich Smetana wrote about his Bohemian homeland in a set of six symphonic poems entitled *My Country*; the most famous of these is *The Moldau*.

StudySpace wwnorton.com/enjoy

One of the most important roles that music plays in all human societies is building community cohesion. Since the nineteenth century, the notion of community has been strongly tied to the concept of nationality: a distinctive culture and heritage shared by people who live in a common territory. But although individuals are associated with a nation by birth or immigration, they can choose whether or not—and how—to highlight that association through their music. While this concern was especially important in nineteenth-century Europe, aspects of musical nationalism still play a role in building communities today; for example, compositions are often commissioned for presidential inaugurations, such as the variations on the Shaker tune *Simple Gifts* written by film composer John Williams for Barack Obama's inauguration (January 20, 2009).

iMusic
Simple Gifts

VARIETIES OF ORCHESTRAL PROGRAM MUSIC

One type of program music came out of the opera house, where the overture, a rousing orchestral piece in one movement, served as an introduction to an opera (or a play). Some operatic overtures became popular as separate concert pieces, which in turn pointed the way to a new type of **overture** not associated with opera: a single-movement concert piece for orchestra that might evoke a land- or seascape, or embody a patriotic or literary idea, such as Tchaikovsky's *Romeo and Juliet*.

Program overture

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HERE AND THERE, THEN AND NOW • 2

The Rise of the Professional Female Singer

In the early Baroque era, women were given expanded opportunities to study and work as professional musicians. One important precedent was an exclusive trio of women singers employed in the last decades of the sixteenth century by a small but wealthy court in northern Italy. Known as the *Concerto delle donne* (Ensemble of the Ladies), this group was highly praised by all those who were invited to hear them. One ambassador wrote in detail of their brilliant, florid singing, noting,"The ladies vied with each other . . . in the design of exquisite passages. . . . They moderated their voices, loud and soft, heavy or light, according to the demands of the piece they were singing." The music they sang, all set in close, high-range harmony, expressed the new Baroque ideal of clarity of the text. Among the composers who wrote for this exclusive trio was Claudio Monteverdi, a master of early opera and of the madrigal.

Two early seventeenth-century women stand out for their talents as solo performers: Francesca Caccini (1587–after 1641) sang several important roles in the earliest operas and was the first woman composer to write an opera, and Barbara Strozzi (1619–1677) was a prolific composer of both secular and sacred music in the new homophonic style.

With the establishment of opera houses throughout Europe, some women reached the level of superstars, such as the Italian sopranos Faustina Bordoni (see portrait) and Francesca Cuzzoni, who engaged in a notoriously bitter rivalry in London as favored performers of Handel's operas. Cuzzoni's ability to sing ornaments reportedly "took possession of the soul of every auditor." Today a woman aspiring to a professional singing career can become an overnight sensation, thanks to the Internet, social networking, TV, and especially YouTube.



Singer Faustina Bordoni in a portrait by **Bartolomeo Nazari** (1699–1758).

iMusic

Monteverdi: *Lament of the Nymph*
Handel: "O thou that tellest good tidings," from *Messiah*

- **Here and There, Then and Now (HTTN)** boxes connect the musical past to the present and show the role music plays in everyday life and culture around the world.



Robert Moog, creator of the Moog synthesizer.

By the way . . .

Can the Computer Compose Music?

Many composers today apply computing technology to their compositions, allowing the computer to participate in performance or to alter sounds, human or otherwise. Composer, record producer, and multimedia artist Brian Eno coined the term "generative music" for a computer-based approach that produces ever-changing music, using technology to grow "little seeds." As for who gets the credit, he claims that "the basis for computer work is predicated on the idea that only the brain makes decisions and only the index finger does the work." Programs are now capable of complex functions that allow computers to interact in live performance based on external stimuli and to improvise on existing material. Mathematical algorithms and geometric fractals can be used in the compositional process, placing the computer in the role of either creator or participant in the creative process. The bottom line, however, is that the computer does need human assistance to write its programs and to select how it will contribute—it's only in sci-fi movies like *2001: A Space Odyssey* that the computer is all powerful!

- **By the way . . . (BTW)** boxes are interesting sidelights that answer questions frequently asked by students.
- **Listening Guides** for each piece provide moment-by-moment descriptions of the work. (See "About the Listening Guides," p. xxviii.)

 "What to listen for" boxes, featured in each Listening Guide, offer helpful suggestions for what to focus on in the music. These are organized by musical element, and each element is color-coded to correspond with the "Materials of Music" chapters in Part 1.
- **Composer biographies** are set off from the text's narrative for quick reference, along with a list of each composer's major works by genre.

AARON COPLAND (1900–1990)

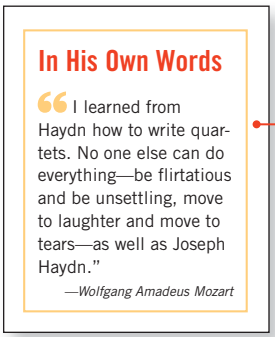


Copland was born in Brooklyn, New York, and during his early twenties studied in Paris with the famous teacher Nadia Boulanger. After his return from Paris, he wrote works in jazz and neo-Classical styles, but at the same time realized that a new public for contemporary music was being created by the radio and phonograph and film scores: "It made no sense to ignore them and to continue writing as if they did not exist."

The 1930s and 1940s saw the creation of works that established Copland's popularity. *El Salón México* (1936) is an orchestral piece based on Mexican melodies and rhythms. His three ballets—*Billy the Kid*, *Rodeo*, and *Appalachian Spring*—continue to delight international audiences. Among his film scores are two on novels by John Steinbeck and *The Heiress*, which brought him an Academy Award. He wrote two important works during wartime: *A Lincoln Portrait*, for speaker and chorus, with texts drawn from Lincoln's speeches, and the Third Symphony. Despite his evident nationalism, Copland was investigated in the 1950s as a supporter of the Communist Party, and in 1953 he was removed from the inaugural ceremonies for President Eisenhower as a result of his leftist politics and the McCarthyism of the 1950s. In the 1960s, Copland demonstrated that he could also handle twelve-tone techniques when he wrote his powerful *Connotations for Orchestra*.

MAJOR WORKS: Orchestral music, including three symphonies, a piano concerto, *El Salón México* (1936), *A Lincoln Portrait* (1942), *Fanfare for the Common Man* (1942) • Ballets, including *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) • Operas, including *The Tender Land*, (1954) • Film scores, including *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1948), and *The Heiress* (1948) • Piano music • Chamber music • Choral music • Songs.

iMusic: *Simple Gifts*



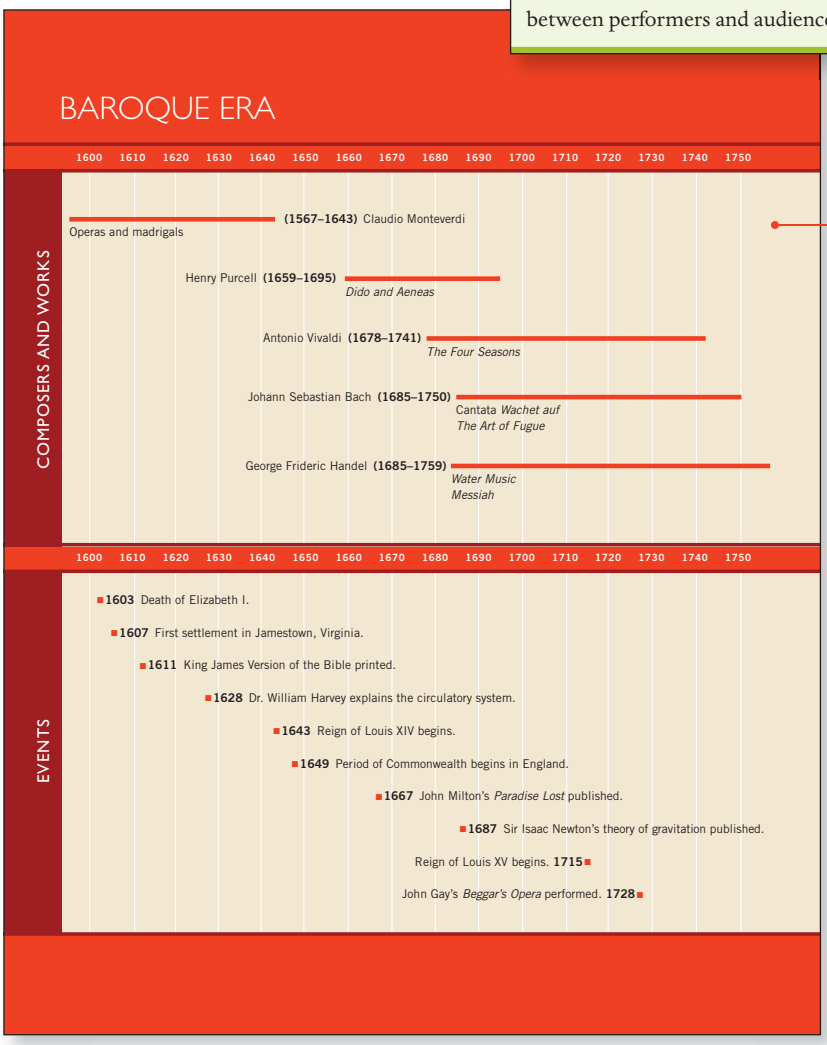
- **In His/Her Own Words** offer relevant quotes throughout from composers and important historical figures.

At the end of each chapter:

- **Critical Thinking** questions raise issues for further study.
- **Your Turn to Explore** boxes offer suggestions for independent investigation of the issues raised in that chapter, whether within or beyond the confines of the course.

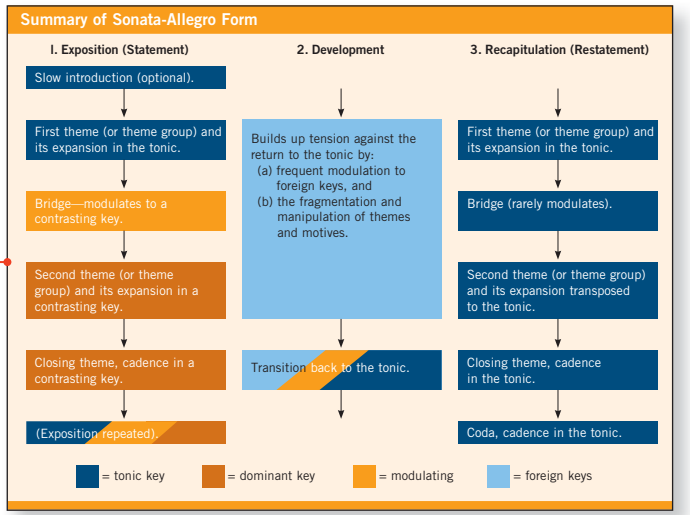
YOUR TURN TO EXPLORE

Look for videos of performers from different chamber music traditions—from the Classical era, but also jazz, country, rock, hip-hop, and maybe Indian or Chinese classical/traditional repertories. In what way do these performers appear to be "performing friendship" through their music-making? What differences are there in the interactions or conversations between performers and audience, in these various traditions?



- **Timelines**, placed at the beginning of each Part Opener, provide a chronological orientation for composers as well as world events and principal literary and historical figures.

- **Maps** located throughout the book reinforce the location and names of composers associated with major musical centers. A **world map** is found at the back of the book, with detail on Europe, the United States, and Canada. **World music examples** from iMusic are indexed on a world map on p. xxiii.
- Colorful **charts** visually reinforce concepts presented in the text.
- Color-coded **Materials of Music** chapters match the colors in the "What to listen for" sections of each Listening Guide.



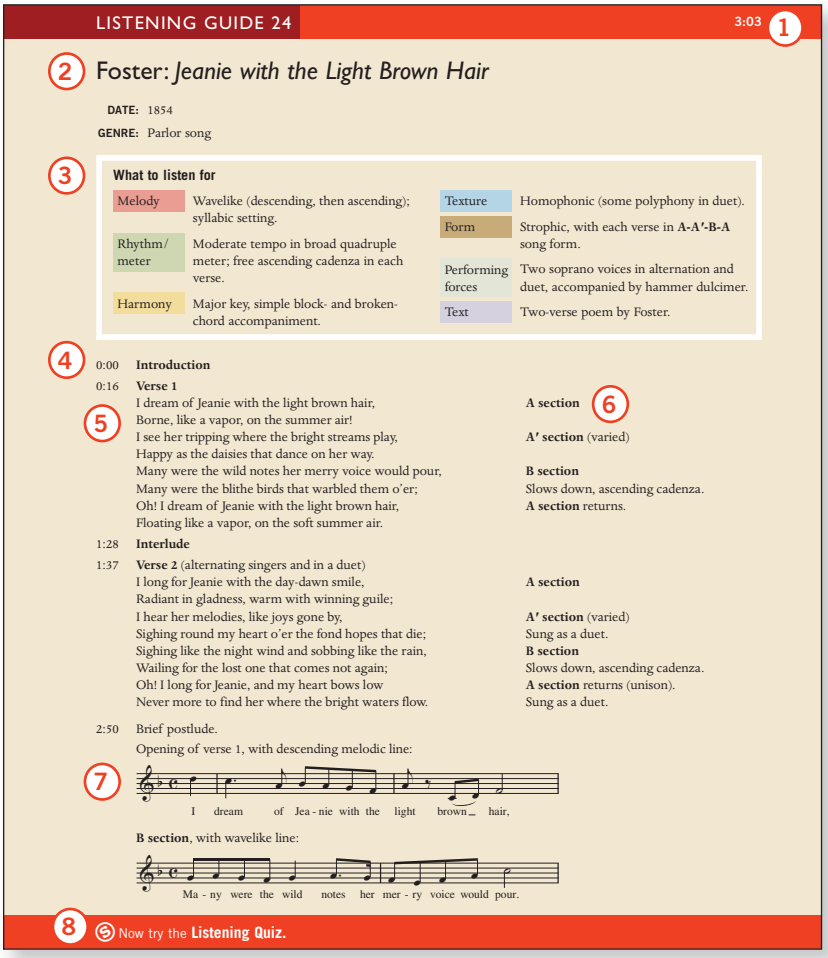
Interludes and Appendixes:

- **Interludes 1-4** give overviews of each theme in the alternate contents. However you use this book, chronologically or thematically, these Interludes provide a fresh way of looking at the book's repertory and make essential connections between the works discussed.
- **Musical Notation** (Appendix I) provides explanations of musical symbols used for pitch and rhythm to assist in understanding musical examples.
- **Glossary** (Appendix II) offers concise definitions of all musical terms.

About the Listening Guides

The **Listening Guides** (LGs) are an important feature of the book; follow along with them as you listen to the recordings. These guides will enhance your knowledge and appreciation of each piece. Interactive Listening Guides (iLGs) are available on both the DVD and StudySpace (streaming).

1. The total duration of the piece is given in the bar at the top right.
2. The composer and title of each piece is followed by some basic information about the work, including its date and genre.
3. The "What to listen for" box focuses your listening by drawing your attention to each musical element. These elements are color-coded to match chapter topics in Part 1 (for example, "melody" is pink, as is Chapter 1, "Melody: Musical Line").
4. Cumulative timings are listed to the left throughout.
5. Text and translations (when necessary) are given for all vocal works.
6. A moment-by-moment description of events helps you follow the musical selection throughout.
7. Short examples of the main musical theme(s) are sometimes provided as a visual guide to what you hear.
8. At the end, you are invited to take the online listening quiz!



LISTENING GUIDE 24 3:03 1

2 Foster: *Jeanie with the Light Brown Hair*

DATE: 1854

GENRE: Parlor song

3

What to listen for

Melody	Wavelike (descending, then ascending); syllabic setting.	Texture	Homophonic (some polyphony in duet).
Rhythm/meter	Moderate tempo in broad quadruple meter; free ascending cadenza in each verse.	Form	Strophic, with each verse in **A-A′-B-A** song form.
Harmony	Major key, simple block- and broken-chord accompaniment.	Performing forces	Two soprano voices in alternation and duet, accompanied by hammer dulcimer.
		Text	Two-verse poem by Foster.

4

0:00 **Introduction**

0:16 **Verse 1**

5

I dream of Jeanie with the light brown hair, — **A section** 6
Borne, like a vapor, on the summer air!
I see her tripping where the bright streams play, — **A′ section** (varied)
Happy as the daisies that dance on her way.
Many were the wild notes her merry voice would pour, — **B section**
Many were the blithe birds that warbled them o'er; — Slows down, ascending cadenza.
Oh! I dream of Jeanie with the light brown hair, — **A section** returns.
Floating like a vapor, on the soft summer air.

1:28 **Interlude**

1:37 **Verse 2** (alternating singers and in a duet)

I long for Jeanie with the day-dawn smile, — **A section**
Radiant in gladness, warm with winning guile;
I hear her melodies, like joys gone by, — **A′ section** (varied)
Sighing round my heart o'er the fond hopes that die; — Sung as a duet.
Sighing like the night wind and sobbing like the rain, — **B section**
Wailing for the lost one that comes not again; — Slows down, ascending cadenza.
Oh! I long for Jeanie, and my heart bows low — **A section** returns (unison).
Never more to find her where the bright waters flow. — Sung as a duet.

2:50 Brief postlude.

Opening of verse 1, with descending melodic line:

7

B section, with wavelike line:

8 Now try the **Listening Quiz.**

MEDIA RESOURCES: TOTAL ACCESS

With every new copy of *The Enjoyment of Music: Essential Listening, Second Edition,* you have **total access** to all online media, as listed below. Look for your unique registration code printed on a card at the front of the book, and go to **StudySpace** (wwnorton.com/studyspace) to find the following on this easy-to-navigate website.

- **Streaming access** is provided to all 46 works covered in the text, organized by **Playlists** by chapter or theme.
- **Interactive Listening Guides (iLGs)** walk you through key moments in each work, highlighting main points and important concepts ("What to listen for").
- **Listening Activities** challenge you to hear differences in styles and genres as you compare the music of, for instance, the Baroque and Classical eras.
- **Materials of Music Interactive** activities provide an interactive method to learn the elements of music, from melody, rhythm, harmony, form, and texture to audio/video demonstrations of the instruments of the orchestra.

- **Orchestra performance videos** showcase works by Britten, Bach, Telemann, Mozart, Beethoven, Sousa, and Tchaikovsky.
- **Instruments of the Orchestra videos**, recorded at the Eastman School of Music, allow you to see and hear how each instrument is played.
- **Metropolitan Opera video** features over two hours of stunning performances (of scenes from *Don Giovanni*, *Rigoletto*, *Die Walküre*, and *Dr. Atomic*, among others) as well as interactive video listening guides.
- **iMusic examples**, both excerpts and longer works, are available as comparative examples and integrated into Listening Activities to help you better understand musical concepts, styles, and genres, and compare musics from different cultures.
- **Listening Journals** encourage you to reflect on and write about your listening experiences.
- **Listening Quizzes** couple questions with music excerpts so you can identify the most important aspects of each work on the Playlist.
- **Chapter Quizzes** help you draw distinctions between different musical styles and eras.
- **Complete ebook** features links to all the iLGs, quizzes, videos, and more.
- Also included are **Chapter Outlines**, **FlashCards**, and overviews of **Composers**. Both Chapter Outlines and Chapter Quizzes can also be accessed to follow the alternate thematic approach.

The **mp3 + iLG Recordings Disc** includes all 46 works of the repertory plus the iLGs. The disc can be packaged with the textbook at a discount for students.

FOR INSTRUCTORS: WHAT'S NEW

This edition makes possible an alternate thematic approach to teaching music history, as well as the historical. The Thematic Contents on p. xv organizes the chapters into four groups:

- Music in Sacred Spaces: Mass, Motet, Cantata, and Oratorio
- Music for Stage and Screen: Opera, Ballet, Film
- Music Among Friends: Chamber Music and Small-Scale Works
- Music in Public Spaces: Works for the Orchestra and Concert Hall

The chapters are color-coded according to theme (all chapters in "Music in Sacred Spaces," for example, feature the same purple color). Four Interludes at the back of the book sum up the history of the genres associated with each theme, and the important issues they raise. As the Preludes introduce each historical era, the Interludes introduce each theme.

More than ever, the writing in this edition engages directly with today's undergraduates, and the chapter structure aims to provide arguments that are immediately compelling. New **Your Turn to Explore** boxes, concluding each chapter, invite

students to investigate similar genres in other cultures, discover connections with music they listen to every day, observe performance behavior across all styles, and much more. Though the book's focus is on Western classical musical traditions, non-Western musical influences are integrated throughout, and coverage is given to jazz, musical theater, and film music as well.

Of special note: Norton and the **Metropolitan Opera** have released a DVD of opera video correlated to the repertory in this edition (*Don Giovanni, Rigoletto, Die Walküre, Doctor Atomic,* among others). Over two hours of top-quality live performances are available to *Enjoyment* users, and students can access these works, streamed from StudySpace (registration code required).

The **Instruments of the Orchestra DVD** combines all the instrument videos from the Eastman School of Music performers into an easily navigable, high-quality, full-screen DVD. Videos can be accessed alphabetically or by family, complete with basic descriptions of each one. They are also available online at StudySpace.

Coursepacks

Available at no cost to professors or students, Norton Coursepacks for online or hybrid courses are available in all versions of BlackBoard (WebCT), Angel, Moodle, Desire2Learn, Canvas, and custom formats on request. With a simple download from our Instructor website, you can bring high-quality Norton digital media into a new or existing online course. This customizable resource includes

- links to all StudySpace content;
- additional Chapter and Listening Quiz questions;
- Assessment Activities, which report to an individual course management gradebook;
- **Total Access** package (textbook registration code required): Listening Quizzes, all Playlist materials, iLGs, Listening Activities, ebook links.

Interactive Instructor's Guide: Cory Gavito, Oklahoma City University

This all-new, searchable online resource includes detailed teaching advice for new and experienced instructors alike. In addition to suggested syllabi, the guide includes the following components for each chapter:

- an overview and outline;
- a list of learning objectives;
- lecture suggestions and class activities;
- suggested writing assignments;
- advice for responding to the challenges of teaching music appreciation;
- supplemental repertory and a detailed annotated bibliography of books and audiovisual resources.

Finally, the guide includes a number of classroom-ready activities, many of which link to other components of the text's media package. Download resources from the Interactive Instructor's Guide at wwnorton.com/instructors.

Instructor's Resource Disc (IRD)

The ultimate tool for transition, this disc contains everything a teacher needs to start a course from scratch or to augment his or her music appreciation lectures:

- enhanced Lecture PowerPoint slides, with a suggested classroom-lecture script in the notes field;
- PowerPoint slides featuring all the photographs and art from the text;
- PowerPoint-ready Instruments of the Orchestra videos;
- 143 mp3 excerpts from the Music Example Bank (iMusic);
- new orchestral performance videos.

Test Bank: Roger Hickman, California State University, Long Beach

The Test Bank includes over 1,500 multiple-choice, true/false, and essay questions written in accordance with the Norton Assessment Guidelines. Each question is identified with a topic, question type, and difficulty level, enabling instructors to customize exams for their students. Questions newly written for this edition mirror the text's focus on the social dimension of music. The Test Bank is available online and on CD-ROM.

ACKNOWLEDGMENTS

Any project of this size is dependent on the expertise and assistance of many individuals to make it a success. First, we wish to acknowledge the many loyal users of *The Enjoyment of Music* who have taken the time to comment on the text and ancillary package. As always, their suggestions help us shape each new edition. We also wish to thank those instructors who reviewed chapters for this second *Essential Listening* edition and provided invaluable feedback: Franciso Albo (Georgia State University); Constance Cook Glen (Indiana University, Bloomington); Marie Sumner Lott (Georgia State University); Barry McVinney (Pulaski Technical College); Thomas Octave (Saint Vincent College); Denise Odello (University of Minnesota, Morris); Sarah Satterfield (College of Central Florida); and Michael Turpin (Kilgore College).

The team assembled to prepare the ancillary materials accompanying this edition is unparalleled: it includes Jesse Fillerup (University of Richmond), author of the Interactive Listening Guides; John Husser (Virginia Technological Institute), who designed and programmed the Listening Guides; Tom Laskey of the Sony BMG Custom Marketing Group, who assembled, licensed, and mastered

the recording package; Roger Hickman (California State University, Long Beach), who prepared the commentary for the Norton Scores, assisted with the recording selection and coordination with the scores, and updated and edited the Test Bank File; Cory Gavito (Oklahoma City University), who prepared the Interactive Instructor's Guide; Alicia Doyle (California State University, Long Beach), who created the Materials of Music Interactive module and prepared new online quiz questions; Jeff Donovick, responsible for the PowerPoint slides for classroom presentation; Peter Hesterman (Eastern Illinois University) and John Miller (North Dakota State University), for their creative software design for the Materials of Music Interactive module; and Melissa Lesbines (Appalachian State University), who prepared the Chapter Outlines.

This second edition could not have been realized without the steadfast assistance of Maribeth Payne and the exceptional Norton team. We owe profound thanks to Spencer Richardson-Jones, for his dedication to the project and his brilliant marketing expertise; to Susan Gaustad, for her outstanding editing of the book and overseeing of all aspects of its production; to Steve Hoge, for creating and coordinating our stellar media package; to Lissi Sigillo, for her stunning design; to Carole Desnoes, for her skillful, artistic layout; to Justin Hoffman, for his capable editing of the ancillaries; to Michael Fodera, for his assistance with selecting and licensing the illustrations; to Ariella Foss, for handling innumerable details of the project; to Andrew Ensor, for managing the production of the *Essential Listening Edition* package; to Amy Parkin, for her insightful marketing strategies; to Marilyn Bliss, for her meticulous index; to Megan Jackson, for clearing permissions; and to David Botwinik, for his skilled music typesetting.

We wish finally to express our deep appreciation to three former music editors at Norton—Michael Ochs, Claire Brook, and David Hamilton—who over the years have guided and inspired *The Enjoyment of Music* to its continued success.

Kristine Forney
Andrew Dell'Antonio

SECOND EDITION

The Enjoyment of MUSIC

ESSENTIAL LISTENING

OVERVIEW


c. 800
900
1000
1100
1200
1300
1400
1500
1600
1700
1800
1900
2000
Melodies preserved through notation.
Harmony developed.
Rhythmic concepts introduced.
Metric schemes developed.
Textures grow more complex, based on imitation.
First operas created.
Modern string family developed.
Western harmonic system of tonality established.
Symphony orchestra flourishes.
Large-scale compositions written for orchestra and small ensemble.
Revolutionary concepts in harmony and rhythm introduced.
Electronic and computer music flourish.
Global music concepts explored.



Frank Stella (b. 1936), *Lac Laronge III*, 1969.

PART I

Materials of Music

Prelude 1 Listening to Music Today

1 Melody: Musical Line

2 Rhythm and Meter: Musical Time

3 Harmony: Musical Space

4 The Organization of Musical Sounds

5 Musical Texture

6 Musical Form

7 Musical Expression: Tempo and Dynamics

8 Voices and Instrument Families

9 Western Musical Instruments

10 Musical Ensembles

11 Style and Function of Music in Society

PRELUDE 1

Listening to Music Today

"Ah, music . . . a magic beyond all we do here!"
—Albus Dumbledore, Headmaster,
Hogwarts School of Witchcraft
and Wizardry



As with any new endeavor, it takes practice to become an experienced listener. We often "listen" to music as a background to another activity—perhaps studying or for relaxation. In either case, we are probably not concentrating on the music. This type of "partial listening" is normal and appealing, but this book aims to develop listening skills that expand your musical memory.

It is important to hear music in performance, for nothing can equal the excitement of a live concert. The crowded hall, the visual and aural stimulation of a performance, and even the element of unpredictability—of what might happen on a particular night—all contribute to the unique communicative powers of people making music. There are, however, certain traditions surrounding concerts and concertgoing: these include the way performers dress, the appropriate moments to applaud, and even choosing good seats. These aspects of performance differ between art-music and popular-music concerts. Understanding the differing traditions, and knowing what to expect, will contribute to your enjoyment of the event.

Attending Concerts

You probably have a rich choice of musical events available regardless of where you live. To explore concerts in your area, check with the Music Department for on-campus concerts, read local and college newspapers for a calendar of upcoming events, or consult websites for nearby concert venues and calendars.

Ticket prices vary, depending on the concert. For university events, tickets are usually reasonable (under $20). For a performance in a major concert hall, you will probably pay more, generally $35 to over $100, depending on the location of your seat. Today, most new concert halls are constructed so that virtually all the seats are satisfactory. For small chamber groups, try to get front orchestra seats, close to the performers. For large ensembles—orchestras and operas, or even popular concerts—the best places are probably near the middle of the hall or in the balcony, where you also have a good view. For some concerts, you may need to purchase tickets in advance, either by phone or online, paying with a credit card. Be sure to ask for student discounts when appropriate.

In His Own Words

"The life of the arts is close to the center of a nation's purpose, and is a test of the quality of a nation's civilization."

—John F. Kennedy

Before you attend a concert, you may want to prepare by doing some reading. First, find out what works will be performed. Then check your textbook, StudySpace, and the Internet for information about the composers, works, genres, or styles. It is especially important to read about an opera before the performance because it may be sung in the original language (e.g., Italian, but many venues provide supertitle translations).

What you chose to wear should depend on the degree of formality and the location of the event. Whatever the occasion, you should be neatly attired out of respect for the performers.

Plan to arrive at least twenty minutes before a concert starts, and even earlier if it is open seating or you must pick up your ticket at the box office. Be sure to get a concert program from the usher and read about the music and the performers before the event begins. Translations into English of vocal texts are generally provided as well. If you arrive after the concert has begun, you will not be able to enter the hall until after the first piece is finished or an appropriate break in the music occurs. Be respectful of the performers and those around you by not talking and not leaving your seat except at intermission (the break that usually occurs about halfway through the performance).



Inclement weather does not keep these concertgoers from enjoying the Berlin Philharmonic Orchestra's performance at this open-air amphitheater in Berlin.

The Concert Program

One key aspect of attending a concert is understanding the program. A sample program for a university orchestra concert appears on page 6. The concert opens with an overture, with a familiar title based on Shakespeare's *A Midsummer Night's Dream*. We will see later that some works provide a literary basis for the composer's ideas. Felix Mendelssohn's dates establish him as an early Romantic master.

Summary: Attending Concerts

- Consult websites, your local and college newspapers, the Music Department, and bulletin boards on campus to learn about upcoming concerts in your area.
- Determine if you must purchase your tickets in advance or at the door.
- Read about the works in advance in your textbook or on the Internet.
- Consider what to wear; your attire should suit the occasion.
- Arrive early to purchase or pick up your ticket and to get a good seat.
- Review the program before the concert starts to learn about the music.
- Be respectful to the performers and those sitting near you by not making noise.
- Follow the program carefully to know when to applaud.
- Be aware of and respectful of concert hall traditions.
- Above all, enjoy the event!



Wynton Marsalis (b. 1961), one of the most successful jazz and classical trumpet players today.



Chinese pianist Lang Lang (b. 1982) has been called "the hottest artist on the classical music planet" by the *New York Times*.

Program

Overture to *A Midsummer Night's Dream*	Felix Mendelssohn (1809–1847)
Symphony No. 41 in C Major, K. 551 (*Jupiter*)	W. A. Mozart (1756–1791)
I. Allegro vivace	
II. Andante cantabile	
III. Menuetto (Allegretto) & Trio	
IV. Finale: Molto allegro	
Intermission	
Concerto No. 1 for Piano and Orchestra in B-flat Minor, Op. 23	P. I. Tchaikovsky (1840–1893)
I. Allegro non troppo e molto maestoso; Allegro con spirito	
II. Andantino semplice; Prestissimo; Tempo I	
III. Allegro con fuoco	

Barbara Allen, piano

The University Symphony Orchestra
Eugene Castillo, conductor

The concert continues with a symphony by Wolfgang Amadeus Mozart, of whom you have undoubtedly heard. You can deduce by the title that Mozart wrote many symphonies; what you would not know immediately is that this one (No. 41) is his last. The symphony is in four sections, or movements, with contrasting tempo indications for each movement, in Italian. (You can read more about the tempo terms in Chapter 7 and the forms of individual movements in Chapters 22–25.)

After the intermission, the second half is devoted to a single work: a piano concerto by the late nineteenth-century Russian composer Peter Ilyich Tchaikovsky. This concerto is in three movements, again a standard format (fast-slow-fast). The tempo markings are, however, much more descriptive than those for the Mozart symphony, using words like *maestoso* (majestic), *con spirito* (with spirit), and *con fuoco* (with fire). This is typical of the Romantic era, as is the work's somber minor key. In the concerto, your interest will be drawn sometimes to the soloist, performing virtuoso passages, and at other times to the orchestra.

In addition to the works being performed, the program may include short notes about each composition and biographical sketches about the soloist and conductor.

In Her Own Words

"Applause is the fulfillment. . . . Once you get on the stage, everything is right. I feel the most beautiful, complete, fulfilled."

—*Leontyne Price*

During the Performance

Concert etiquette

At a typical concert, the house lights are usually dimmed just before it begins. Make sure your cell phone is turned off and that you do not make noise with candy wrappers or shuffling papers if you are taking notes. As you will see, it is customary to applaud at the entrance of performers, soloists, and conductors. In an orchestra concert, the concertmaster (the first-chair violinist) will make a

separate entrance and then tune the orchestra by asking the oboe player to play a pitch, to which all the instruments tune in turn. When the orchestra falls silent, the conductor enters, and the performance begins.

Knowing when to applaud during a concert is part of the necessary etiquette. Generally, the audience claps after complete works such as a symphony, a concerto, a sonata, or a song cycle, rather than between movements or songs. Sometimes short works are grouped together on the program, suggesting that they are a set. In this case, applause is generally suitable at the close of the group. If you are unsure, follow the lead of others in the audience. At the opera, the conventions are a little different; the audience might interrupt with applause and "Bravo!" after a particularly fine delivery of an aria.

You might be surprised at the formality of the performers' dress. It is traditional for ensemble players to wear black—long dresses or black pants and tops for the women, tuxedos or tails for the men—to minimize visual distraction. Soloists, however, might dress more colorfully.

Onstage decorum

The entire orchestra usually stands at the entrance of the conductor, and a small group, such as a string quartet, will bow to the audience in unison. The performers often do not speak to the audience until the close of the program—although this tradition is changing—and then only if an additional piece is demanded by extended applause. In this case, the **encore** (French for "again") is generally announced. Some musicians, like pianists, perform long, complex works from memory. To do so requires intense concentration and many arduous hours of study and practice.

Encore

You will undoubtedly sense an aura of suspense surrounding concerts. Try to take full advantage of the opportunities available—try something completely unfamiliar, perhaps the opera or the symphony, as you continue to enjoy performances of whatever music you already like.

For more information about concertgoing and for sample concert reports, visit StudySpace at wwnorton.com/enjoy.

CHAPTER 1

Melody: Musical Line

"It is the melody which is the charm of music, and it is that which is most difficult to produce. The invention of a fine melody is a work of genius."

—Joseph Haydn

KEY POINTS

- A **melody** is the tune in music.
- Each melody is unique in **contour** (how it moves up and down) and in **range**, or span of pitches.
- An **interval** is the distance between any two pitches. A melody that moves in small, connected intervals is **conjunct**, while one that moves by leaps is **disjunct**.
- The units that make up a melody are **phrases**; phrases end in resting places called **cadences**.
- A melody may be accompanied by a secondary melody, or a **countermelody**.

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Melody is the element in music that appeals most directly to the listener, a universal concept shared by most musical cultures of the world. We know a good tune when we hear one, and we recognize its power to move us.

A **melody** is a succession of single pitches that we perceive as a recognizable whole. We relate to the pitches of a melody in the same way we hear the words of a sentence—not singly but as an entire cohesive thought. Each melody goes up and down in its own distinct way, with one pitch being higher or lower than another; its **range** is the distance between the lowest and highest notes. This span can be very narrow, as in an easy children's song, or very

Range



This apartment building in Vejle, Denmark, called The Wave, was designed by architect Henning Larsen to blend in with the surrounding environment of hills and a fjord. Its wavelike shape resembles that heard in many melodies.

By the way . . .

Is It Noise or Music?

While a sound without distinct pitch might be classified as noise, a musical sound generally has a perceivable and measurable pitch determined by its **frequency** (number of vibrations per second). This pitch depends on the length or size of a vibrating object. For example, a short string vibrates faster (at a higher frequency) than a long string (which has a lower frequency). This is why a violin sounds higher than a double bass. We represent each pitch with a symbol (called a **note**) placed on a staff. This symbol designates the frequency and the **duration**, or length of time, of the pitch. A musical sound is also perceived at a certain **volume** (its loudness or softness), and with a distinct quality known as **tone color** or **timbre**. This is how we distinguish voices from instruments, and a trumpet from a tuba. We will see that the distinction between noise and music has become blurred in modern times.

wide, as in some melodies played on an instrument. Although this distance can be measured in the number of notes, we will describe range in approximate terms—narrow, medium, or wide.

Contour

The **contour** of a melody is its overall shape as it turns upward or downward or remains static. You can visualize a melody in a line graph, resulting in an ascending or descending line, an arch, or a wave (see "Melodic Examples" on p. 10).

Interval

The distance between any two pitches is called an **interval**. Melodies that move principally by small intervals in a joined, connected manner (like *Joy to the World*) are called **conjunct**, while those that move in larger, disconnected intervals (like *The Star-Spangled Banner*) are described as **disjunct**. A tune's movement need not necessarily remain the same throughout: it may, for example, begin with a small range and conjunct motion and, as it develops, expand its range and become more disjunct.

THE STRUCTURE OF MELODY

Phrase

The component units of a melody are like parts of a sentence. A **phrase** in music, as in language, is a unit of meaning within a larger structure. The phrase ends in a resting place, or **cadence**, which punctuates the music in the same way that a comma or period punctuates a sentence. The cadence may be inconclusive, leaving you with the impression that more is to come, or it may sound final, giving you the sense that the melody has reached the end. The cadence is where a singer or instrumentalist pauses to draw a breath.

Cadence

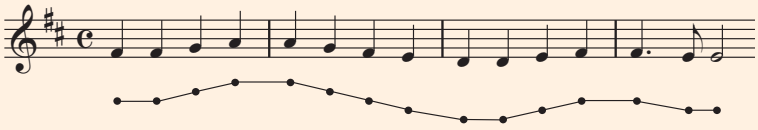
Rhyme scheme

If the melody has words, the text lines and the musical phrases will generally coincide. Consider the well-known hymn *Amazing Grace* (see p. 11). Its four phrases, both the text and the music, are of equal length, and the **rhyme scheme** of the text (the way the last syllables in each line rhyme) is *a-b-a-b*. The first three cadences (at the end of each of the first three phrases) are inconclusive, or incomplete;

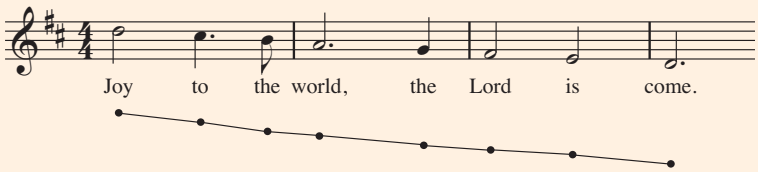
Melodic Examples

iMusic

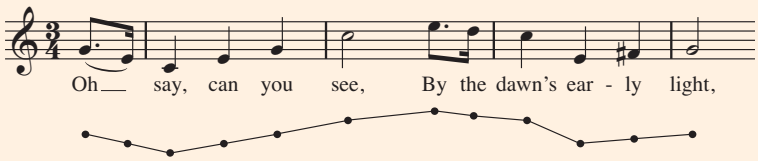
Ode to Joy (Beethoven, Symphony No. 9)
Range: narrow (5-note span)
Contour: wavelike
Movement: conjunct



Joy to the World (Christmas carol)
Range: medium (8-note span)
Contour: descending
Movement: conjunct, then a few leaps



The Star-Spangled Banner (U.S. national anthem)
Range: wide (10-note span)
Contour: wavelike
Movement: disjunct (many wide leaps)



notice the upward inflection like a question at the end of phrase 2. Phrase 4, with its final downward motion, provides the answer; it gives you a sense of closure.

Climax

In order to maintain the listener's interest, a melody must be shaped carefully, either by the composer or by the performer who invents it on the spot. What makes a striking effect is the **climax**, the high point in a melodic line, which usually represents a peak in intensity as well as in range. Sing through, or listen to,



Line is as important in art as in music. Notice how the eye is drawn to the disjunct movement implied in this mobile sculpture from 1955, by **Alexander Calder** (1898–1976).

Melodic Phrases and Cadences

iMusic

Amazing Grace (traditional hymn):
Four text phrases = four musical phrases
Final cadence = end of verse



Phrase 1 (incomplete, turns downward)

Phrase 2 (incomplete, upward inflection)

Phrase 3 (incomplete, turns downward)

Phrase 4 (complete, sense of rest)

The Star-Spangled Banner and note its climax in the last stirring phrase, when the line rises to the words "O'er the land of the free."

More complex music can feature several simultaneous melodies. Sometimes the relative importance of one over the other is clear, and the added tune is called a **countermelody** (literally, "against a melody"). You may have heard the high-range countermelody played by the piccolos in the famous *Stars and Stripes Forever* march by John Philip Sousa (Chapter 45). In other styles, each melodic line is of seemingly equal importance, as we will note in Chapter 5's discussion of musical texture. For much of the music we will study, melody is the most basic element of communication between the composer or performer and the listener.

iMusic
The Star-Spangled Banner

Countermelody

iMusic
The Stars and Stripes Forever

CRITICAL THINKING

1. What makes a melody particularly memorable?
2. How does the structure of a melody compare with the form of a sentence?

Listening Activity
Melody

CHAPTER 2

Rhythm and Meter: Musical Time

"I got rhythm, I got music . . ."
—Ira Gershwin (1896–1983)

KEY POINTS

- **Rhythm** is what moves music forward in time.
- **Meter,** marked off in **measures** (or **bars**), organizes the **beats** (the basic units) in music.
- Measures often begin with a strong **downbeat**.
- **Simple meters**—duple, triple, and quadruple—are the most common; each beat is divided into two.
- **Compound meters** divide each beat into three rather than two.
- Rhythmic complexities occur with **offbeats**, **syncopation**, and **polyrhythm**.
- Some music is **nonmetric**, with an obscured pulse.

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Beat

Music is propelled forward by **rhythm**, the movement of music in time. Each individual note has a length, or duration—some long and some short. The **beat** is the basic unit of rhythm, a regular pulse that divides time into equal segments. Some beats are stronger than others; we perceive these as **accented** beats. In much of Western music, these strong beats occur at regular intervals—every other beat, every third beat, every fourth, and so on—and thus we hear groupings of two, three, or four. These organizing patterns are called **meters** and, in notation, are marked off in **measures** (or **bars**). Each measure contains a fixed number of beats, and the first beat in a measure usually receives the strongest accent. Measures are designated with **measure** (**bar**) **lines**, regular vertical lines through the staff (on which the music is notated; see Appendix I).

Meter and measure

Meter organizes the flow of rhythm in music. In Western music, its patterns are simple, paralleling the alternating accents heard in poetry. Consider, for example, this well-known stanza by the American poet Robert Frost. Its meter alternates a strong beat with a weak one (this is iambic meter, da DUM, da DUM, da DUM, da DUM). A metrical reading of the poem will bring out the regular pattern of accented (′) and unaccented (‒) syllables:

‒ ′ ‒ ′ ‒ ′ ‒ ′
The woods are love-ly, dark and deep.
‒ ′ ‒ ′ ‒ ′ ‒ ′
But I have prom-is-es to keep,
‒ ′ ‒ ′ ‒ ′ ‒ ′
And miles to go be-fore I sleep,
‒ ′ ‒ ′ ‒ ′ ‒ ′
And miles to go be-fore I sleep,

In His Own Words

"Rhythm and motion, not the element of feeling, are the foundations of musical art."
—*Igor Stravinsky*

METRICAL PATTERNS



The duple subdivisions (along the left wall) of the bays above the vaulted arches in England's Lincoln Cathedral (c. 1282) can be compared to simple meters in music.

You will hear the regularly recurring patterns of two, three, or four beats in much of the music we will study. As in poetry, these patterns, or meters, depend on regular accents. The first accented beat of each pattern is known as a **downbeat**, referring to the downward stroke of a conductor's hand (see conducting patterns, p. 54). The most basic pattern, known as **duple meter**, alternates a strong downbeat with a weak beat: ONE two, ONE two; or, if you marched it, LEFT right, LEFT right.

Triple meter, another basic pattern, has three beats to a measure—one strong beat and two weak ones (ONE two three). This meter is traditionally associated with dances such as the waltz and the minuet.

Quadruple meter contains four beats to the measure, with a primary accent on the first beat and a secondary accent on the third. Although it is sometimes difficult to distinguish duple and quadruple meter, quadruple meter usually has a broader feeling.

In duple, triple, and quadruple metters, the beat is divided into two (ONE-and, two-and; or ONE-and, two-and, three-and); these are all **simple meters**. However, in some patterns, the beat is divided into three; these are known as **compound meters**. The most common compound meter is **sextuple meter**, which has six beats to the measure, or two main beats that each divides into three (ONE-and-a, TWO-and-a). Marked by a gently flowing effect, this pattern is often found in lullabies and nursery rhymes:

Lit – tle Boy Blue, come blow your horn, the
sheep's in the meadow, the cow's in the corn.

The examples on page 14 illustrate the four basic patterns. Not all pieces begin on a downbeat (or beat 1). For example, *Greensleeves,* in sextuple meter, begins with an **upbeat** (beat 6). (Notice that the Frost poem given earlier is in duple meter and begins with an upbeat on "the.")

RHYTHMIC COMPLEXITIES

Composers have devised a number of ways to keep the recurrent accent from becoming monotonous. The most common technique is **syncopation**, a deliberate upsetting of the normal pattern of accents. Instead of falling on the strong beat of the measure, the accent is shifted to a weak beat, or **offbeat** (in between the stronger beats). Syncopation is heard in many kinds of music, and is particularly

Syncopation

Offbeat

Examples of Meters

iMusic

´ = primary accent ˘ = secondary accent – = unaccented beat

Duple meter: ***Ah, vous dirai-je Maman*** (Mozart), same tune as ***Twinkle, Twinkle, Little Star***

```
Accents:  ´   –   ´   –   ´   –   ´   –
          Twin- kle, twin- kle, lit- tle star
Meter:    1   2 | 1   2 | 1   2 | 1   2
```

Triple meter: ***America*** (patriotic song)

```
  ´   –   –   ´   –   –
 My  coun- try  'tis  of thee,
  1   2   3 | 1   2   3
  ´   –   –   ´   –   –
Sweet land of  li- - ber-ty.
  1   2   3 | 1   2   3
```

Quadruple meter: ***Battle Hymn of the Republic*** (Civil War song)

```
  ´   –   ˘   –   ´   –   ˘   –   ´   –   ˘   –   ´   –   ˘   –
Glo - ry, glo-ry hal-le-lu- - jah! Glo- ry, glo-ry hal-le-lu - jah!
 1   2   3   4 | 1   2   3   4 | 1   2   3   4 | 1   2   3   4
```

Sextuple meter: ***Greensleeves*** (English folk song)

```
  –   ´   –   –   ˘   –   –   ´   –   –   ˘   –   –   ´   –   –   ˘   –   –   ´   –   –   ˘   –
A- las  my love,  you do  me wrong,  to cast  me off  dis- cour- teous- ly,
6 | 1   2   3   4   5   6 | 1   2   3   4   5   6 | 1   2   3   4   5   6 | 1   2   3   4   5
```

characteristic of the African American dance rhythms out of which jazz developed. The example below illustrates the technique.

Syncopation is only one technique that throws off the regular patterns. A composition may change meters during its course; certain twentieth-century pieces shift meters nearly every measure. Another technique is the simultaneous use of rhythmic patterns that conflict with the underlying beat, such as "two against three" or "three against four"—in a piano piece, for example, the left hand might play two notes to a beat, while the right hand plays three notes to the same beat.

Syncopation

iMusic

Swing Low, Sweet Chariot (African American spiritual)**:**
Try singing or speaking this song in time with a regular beat.
(Note that the words in the first measure fall between the beats.)

```
Swing low,_____ sweet char-      i- ot,____ |
1               2          | 1          2  |

comin' for to car-ry me  home    _________ |
1               2          | 1          2  |
```



Like meter in music, basic repeated patterns can be found in nature, such as in this chambered nautilus shell.

This is called **polyrhythm** ("many rhythms") and occurs frequently in the music of certain African cultures as well as in jazz and rock.

Polyrhythm

Some music moves without any strong sense of beat or meter. We might say that such a work is **nonmetric** (this is the case in the chants of the early Christian church): the pulse is veiled or weak, with the music moving in a floating rhythm that typifies certain non-Western styles.

Nonmetric

Time is a crucial dimension in music. This is the element that binds together the parts within the whole: the notes within the measure and the measure within the phrase. It is therefore the most fundamental element of music.

CRITICAL THINKING

1. How do composers vary rhythm and meter to keep the music interesting?
2. Do you find rhythm in music you listen to simple or complex? Explain your answer.

Listening Activity

Rhythm

CHAPTER 3

Harmony: Musical Space

"We have learned to express the more delicate nuances of feeling by penetrating more deeply into the mysteries of harmony."

—Robert Schumann (1810–1856)

KEY POINTS

- **Harmony** describes the vertical aspects of music: how notes (pitches) sound together.
- A **chord** is the simultaneous sounding of three or more pitches; chords are built from a particular **scale**, or sequence of pitches.
- The most common chord in Western music is a **triad**, three alternate pitches of a scale.
- Most Western music is based on **major** or **minor scales**, from which melody and harmony are derived.
- The **tonic** is the central pitch around which a melody and its harmonies are built; this principle of organization is called **tonality**.
- **Dissonance** is created by an unstable, or discordant, combination of pitches. **Consonance** occurs with a resolution of dissonance, producing a stable or restful sound.

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To the linear movement of the melody, harmony adds another dimension: depth. **Harmony** is the simultaneous combination of sounds. It can be compared to the concept of perspective in artworks (see p. 17). Not all musics of the world rely on harmony, but it is central to most Western styles.

Harmony determines the relationships of intervals and chords. Intervals, the distance between any two notes, can occur successively or simultaneously. When

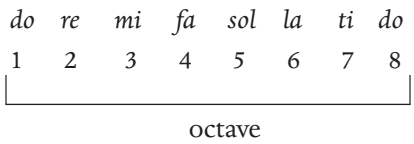
Chord

three or more notes are sounded together, a **chord** is produced. Harmony describes a piece's chords and the progression from one chord to the next. It is the progression of harmony in a musical work that creates a feeling of order and unity.

The intervals from which chords and melodies are built are chosen from a particular collection of pitches arranged in ascending or descending order known as a **scale**. To the notes of the scale we assign syllables, *do–re–mi–fa–sol–la–ti–do,* or numbers, 1–2–3–4–5–6–7–8. An interval spanning eight notes is called an **octave**.

Scale

Octave



Triad

The most common chord in Western music, a particular combination of three pitches, is known as a **triad**. Such a chord may be built on any note of the scale by

combining every other note. For example, a triad built on the first pitch of a scale consists of the first, third, and fifth pitches of that scale *(do-mi-sol);* on the second pitch, steps 2-4-6 *(re-fa-la)*; and so on. The triad is a basic formation in most music we know. In the example on page 18, the melody of *Camptown Races* is harmonized with triads. You can see at a glance how melody is the horizontal aspect of music, while harmony, comprising blocks of notes (the chords), constitutes the vertical. Melody and harmony do not function independently of one another. On the contrary, the melody suggests the harmony that goes with it, and each constantly influences the other.

THE ORGANIZATION OF HARMONY

In all music, regardless of the style, certain notes assume greater importance than others. In most Western music, the first note of the scale, *do*, is considered the **tonic** and serves as a home base around which the others revolve and to which they ultimately gravitate. We observed this principle at work earlier with the tune *Amazing Grace* (p. 11): it does not reach a final cadence, or stopping point, on the tonic note until its last phrase. It is this sense of a home base that helps us recognize when a piece of music ends.

The principle of organization around a central note, the tonic, is called **tonality**. The scale chosen as the basis of a piece determines the identity of the tonic and the key of the piece. Two different types of scales predominate in Western music written between about 1650 and 1900: major and minor. Each scale has a distinct sound because of its unique combination of intervals, as we will see in Chapter 4.



Harmony lends a sense of depth to music, as perspective does in this photograph, by **Fernand Ivaldi**, of a view down a tree-lined canal in France.

CONSONANCE AND DISSONANCE

The movement of harmony toward resolution is the dynamic force in Western music. As music moves in time, we feel moments of tension and release. The tension is a perceived instability that results from **dissonance**, a combination of notes that sounds discordant, sometimes harsh, and in need of resolution. Dissonance introduces conflict into music in the same way that suspense creates tension in drama. Dissonance resolves in **consonance**, an agreeable-sounding combination of notes that provides a sense of relaxation and fulfillment. Each complements the other, and each is a necessary part of the artistic whole.

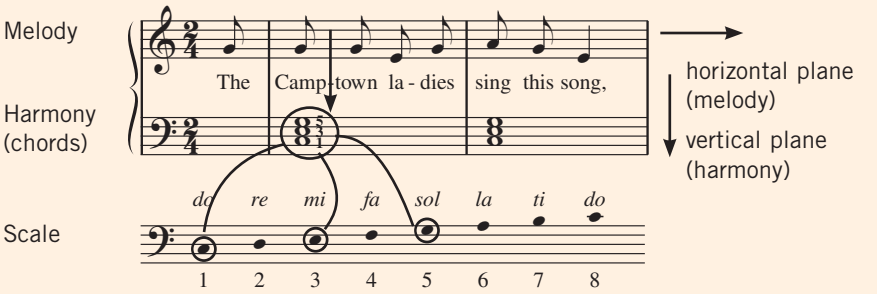
Harmony appeared much later historically than melody, and its development took place largely in Western music. In many Asian cultures, harmony is relatively simple, consisting of a single sustained pitch, called a **drone**, against which melodic

Drone

Example of Harmony

iMusic

Camptown Races (Stephen Foster)





Just as dissonance provides tension in music, this image of global researchers sunbathing on the edge of a frozen fjord in the Arctic to emphasize the dramatic rate of global warming is discordant to the eye.

and rhythmic complexities unfold. This harmonic principle also occurs in some European folk music, where, for example, a bagpipe might play one or more accompanying drones to a lively dance tune.

Our system of harmony has advanced steadily over the past millennium (harmony was first introduced around the year 900), continually responding to new needs. Composers have tested the rules, changing our notion of what sounds consonant, as they have experimented with innovative sounds and procedures. Yet their goal remains the same: to impose order on sound, organizing the pitches so that we perceive a unified idea.

CRITICAL THINKING

1. How does dissonance make the listener feel, and why?
2. Why is melody considered horizontal and harmony vertical?

Listening Activity

Harmony

CHAPTER 4

The Organization of Musical Sounds

"If only the world could feel the power of harmony."
—W. A. Mozart

KEY POINTS

- An **octave** is the interval spanning eight notes of the scale. In Western music, the octave is divided into twelve **half steps**, the smallest interval; two half steps make a **whole step**.
- The **chromatic scale** is made up of all twelve half steps, while a **diatonic scale** consists of seven whole and half steps whose patterns form **major** and **minor scales**.
- A **sharp** (♯) is a symbol that raises a pitch by a half step; a **flat** (♭) lowers a pitch by a half step.
- Other scale types are found around the world, sometimes using **microtones**, which are intervals smaller than half steps.
- The **tonic chord**, built on the first scale note, is the home base to which **active chords** (**dominant** and **subdominant**) need to resolve.
- Composers can shift the pitch level (**key**) of an entire work (**transposition**), or change the key during a work (**modulation**).

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Here we consider how melody and harmony, two of the essential building blocks of musical compositions, function together to construct a musical system, both in the West and elsewhere.

Pitches are named using the first seven letters of the alphabet (A through G), which just start over again when you reach an octave. As noted earlier, an octave is an interval spanning eight notes of the scale. When we hear any two notes an octave apart, we recognize that they sound "the same." (These two notes take the same pitch name: for example, a C and the C an octave higher.)

Octave

One important variable in the different languages of music around the world is the way the octave is divided. In Western music, it is divided into twelve equal semitones, or **half steps**; from these are built different kinds of scales, which have constituted the basis of this musical language for nearly four hundred years.

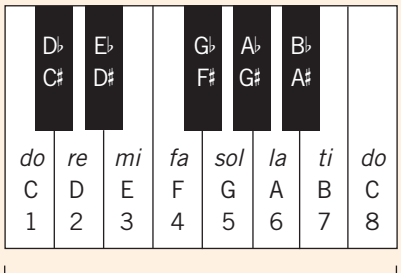
Half step

THE CHROMATIC SCALE

The twelve half steps that make up the octave constitute what is known as the **chromatic scale**. You can see these twelve half steps on the keyboard (see p. 20), counting all the white and black keys from C to the C above it. Virtually all

Names of Tones and Intervals

2 half steps = 1 whole step
C–C# ⟶ = 1 half step
C#–D ⟶ = 1 half step
C–D ⟶ = 1 whole step

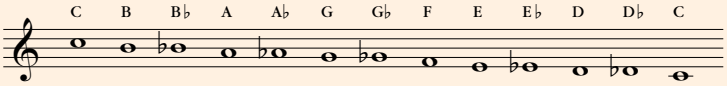


12 half steps = 1 octave

Ascending form of chromatic scale (with sharps):



Descending form of chromatic scale (with flats):



Western music, no matter how intricate, is made up of the same twelve pitches and their duplications in higher and lower octaves.

Sharps and flats

You will notice that the black keys on the piano are named in relation to their white-key neighbors. The black key between C and D can be called C-sharp (♯) or D-flat (♭), depending on the context of the music. This plan applies to all the black keys. Thus, a **sharp** raises a note by a half step, and a **flat** lowers a note a half step.

Whole step

The distance between C and D is two half steps, or one **whole step**.

THE MAJOR SCALE

In His Own Words

"There are only twelve tones. You must treat them carefully."

—*Paul Hindemith*

Chapter 3 introduced the notion that certain notes in music assume greater importance than others; in Western music, the first pitch of the scale, the **tonic**, is the home base to which the music gravitates. Two main scale types—major and minor—function within this organizational system known as **tonality**. When you listen to a composition in the **key** of C major, you hear a piece built around the central tone C, using the harmonies formed from the C major scale. Tonality is the basic harmonic principle at work in most Western music written from around 1600 to 1900 and in most popular music.

The **major scale** is the most familiar sequence of pitches. You can produce a C major scale (*do–re–mi–fa–sol–la–ti–do*) by playing only the white keys on the piano from one C to the next C. Looking at the keyboard, you will see that there is no black key between E and F (*mi–fa*) or between B and C (*ti–do*). These notes are a half step apart, while the other white keys are a whole step apart. Consequently,

a major scale is created by a specific pattern of whole (W) and half (H) steps—(W–W–H–W–W–W–H)—and can be built with this pattern starting on any pitch, even a black key.

Within each major scale are certain relationships based on tension and resolution. One of the most important is the thrust of the seventh pitch to the eighth (*ti* resolving to *do*). Similarly, we feel resolution when *re* moves to *do; fa* gravitates to *mi;* and *la* descends to *sol*. You can hear some of these relationships at work in the beginning of the well-known carol *Joy to the World*. It starts on the tonic ("Joy"), then descends and pauses on the dominant ("world"), after which it continues downward, feeling a strong pull to the final *do* (on "come"; see melody on p. 10 and chart below). Most important of all, the major scale defines two poles of traditional harmony: the tonic (*do*), the point of ultimate rest; and the fifth note, the **dominant** (*sol*), which represents the active harmony. Tonic going to dominant and returning to tonic is a basic progression of harmony in Western music.

Dominant

Tonic		Dominant					Tonic
8	7	6	5	4	3	2	1
do →	*ti*	→ *la*	→ *sol*	*fa*	→ *mi*	→ *re*	→ *do*
Joy	to	the	world,	the	Lord	is	come.

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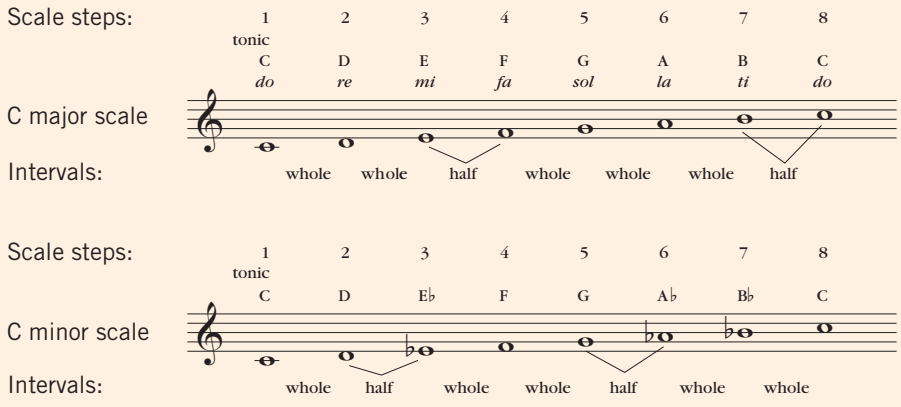
Joy to the World

Songs and pieces in a major key, like this carol, generally sound cheerful or triumphant to our ears (more a cultural convention than an absolute trait).

THE MINOR SCALE

The **minor scale** sounds quite different from the major. One reason is that it has a lowered, or flatted, third note. Therefore, in the scale of C minor, there is an E-flat rather than the E-natural (white-key E) of the major scale; the interval C to E-flat is smaller than the interval C to E. Minor-key pieces sound sadder, darker

Pattern of Major and Minor Scales



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Bach: *The Art of Fugue*, theme

than major-key. In the famous Bach theme to *The Art of Fugue,* you hear the smaller third interval right at the onset, as the melody outlines this interval (a minor third), then descends in a minor scale. The intervals of the minor scale (W–H–W–W–H–W–W) are shown in the table on page 21.

DIATONIC VS. CHROMATIC

Diatonic

Chromatic

Music in a major or minor key focuses on the seven notes of the respective scale and is considered **diatonic**. In diatonic music, both the melody and the harmony are firmly rooted in the key. But some compositions introduce other notes that are foreign to the scale, drawing from the full gamut of the twelve half steps that span the octave. These works are considered **chromatic** (meaning "color"). Romantic-era composers explored the possibilities of chromaticism to charge their music with emotion. In contrast, music of the Baroque and Classical eras is largely diatonic, centering on a tonic note and its related harmonies.

Other Scale Types

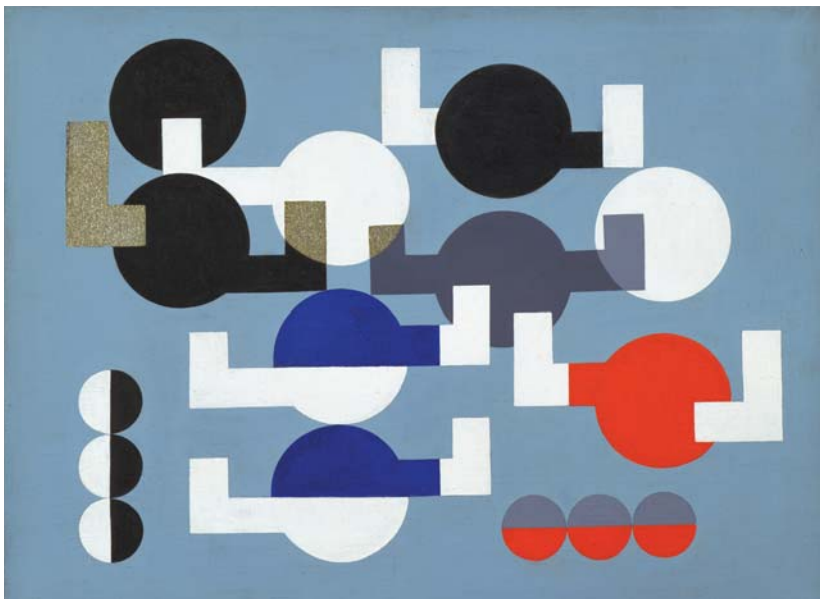
Pentatonic

Tritonic

The Western musical system is only one way to structure music. The musical languages of other cultures often divide the octave differently, producing different scale patterns. Among the most common is the **pentatonic**, or five-note, scale, used in some African, Asian, and Native American musics. (*Amazing Grace* is a pentatonic, folk-like melody.) Another non-Western scale type is **tritonic**, a three-note pattern also found in the music of some African cultures.

Microtones

Some scales are not easily playable on Western instruments because they employ intervals smaller than the half step. Such intervals, known as **microtones**,



Sophie Taeuber-Arp (1889–1943), *Composition in Circles and Overlapping Angles* (1930). The overlapping and repeated shapes in this artwork can be compared, in music, to new pitch levels or to modulations to another key.

may sound "off-key" to Western ears. One way of producing microtonal music is by an **inflection** of a pitch, making a brief microtonal dip or rise from the original pitch; this technique, similar to that of the "blue note" in jazz (see Chapter 42), makes possible a host of subtle pitch changes.

The musical system and the notes chosen in that system determine the sound and character of each work, whether classical, popular, or traditional. They are what make Western music sound familiar to us and why sometimes the music of other cultures may sound foreign.

THE MAJOR-MINOR SYSTEM

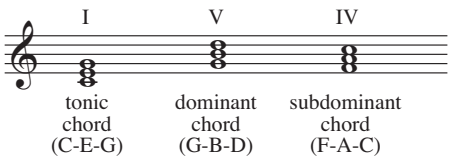
Just as melodies have inherent active and rest notes, so do the harmonies supporting them. The three-note chord, or **triad**, built on the first scale step is called the **tonic**, or **I chord**, and serves as a point of rest. This **rest chord** is counterposed against other chords, which are active. The **active chords** in turn seek to be completed, or resolved, in the rest chord. This striving for resolution is the dynamic force in Western music, providing a forward direction and goal.

Tonic (rest) chord (I)

The fifth scale step (*sol*), the **dominant**, forms the chief active chord (V), which brings a feeling of restlessness and seeks to resolve to the tonic. The triad built on the fourth scale step (*fa*) is known as the **subdominant** (IV). The movement from the subdominant to the tonic (IV to I) is familiar from the "Amen" sung at the close of many hymns.

Dominant chord (V)

Subdominant chord (IV)

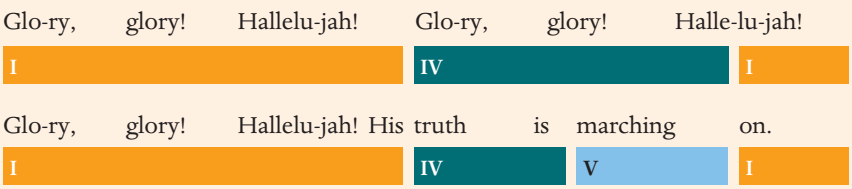


Rest chord and active chords in C major

These three basic triads are enough to harmonize many simple tunes. The Civil War song *Battle Hymn of the Republic* is a good example:

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Battle Hymn of the Republic



The Key as a Form-Building Element

The three main chords of a musical work—tonic (I), dominant (V), and subdominant (IV)—are the foundations over which melodies and harmonic progressions unfold. Thus, a piece's key becomes a prime factor for musical unity.

Modulation

At the same time, contrast between keys adds welcome variety. Composers begin by establishing the home key (for example, C major), then change to a related key, perhaps the dominant (G major), through a process known as **modulation**. In so doing, they create tension, because the dominant key is unstable compared with the tonic. This tension requires resolution, which is provided by the return to the home key.

The progression, or movement, from home key to contrasting key and back outlines the basic musical pattern of statement-departure-return. The home key provides unity; the foreign key ensures variety and contrast.

Transposition

The twelve major and twelve minor keys may be compared to rooms in a house, with the modulations equivalent to corridors leading from one to the other. A composer establishes the home key, then shapes the passage of modulation (the "corridor") into a key area that is not far away from the starting point. Alternately, composers may take an entire work and **transpose** it to a new key (making a transposition). This is convenient when a song's original key is too high or low to sing or play easily. You could begin on a different pitch and shift all the other pitches a uniform distance. In this way, the same song can be sung in various keys by differing voice ranges (soprano, alto, tenor, or bass).

Although we are not always conscious of key centers and chord progressions while listening to music, these basic principles are deeply ingrained in our responses. We perceive and react to the tension and resolution provided by the movement of harmony, and we can sense how composers have used the harmonic system to give a coherent shape and meaning to their works.

Listening Activity

Musical scales and key

CRITICAL THINKING

1. What makes major scales different from minor ones? How does each scale type sound?
2. Why do we perceive some chords as active and others as points of rest?

CHAPTER 5

Musical Texture

"The composer . . . joins Heaven and Earth with threads of sound."
—Alan Hovhaness (1911–2000)

KEY POINTS

- **Texture** refers to the interweaving of the melodic lines with harmony.
- The simplest texture is **monophony**, a single voice or line without accompaniment.
- **Polyphony** describes a many-voiced texture with different melodic lines, based on **counterpoint**—one line set against another.
- **Homophony** occurs when one melodic voice is prominent over the accompanying lines or voices.
- **Imitation**—when a melodic idea is presented in one voice, then restated in another—is a common unifying technique in polyphony; **canons** and **rounds** are two types of strictly imitative works.

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TYPES OF TEXTURE

Monophony

Melodic lines may be thought of as the various threads that make up the musical fabric, or the **texture**, of a piece. The simplest texture is **monophony**: a single voice. ("Voice" refers to an individual part or line, even in instrumental music.) Here, the melody is heard without any harmonic accompaniment or other melodic lines; it's you singing in the shower. It may be accompanied by rhythm and percussion instruments that embellish it, but interest is focused on the single melodic line rather than on any harmony. Until about a thousand years ago, the Western music we know about was monophonic, as some music of the Far and Middle East still is today.

Polyphony

Polyphony ("many-voiced") describes a texture in which two or more different melodic lines are combined, thus distributing melodic interest among all the parts. Polyphonic texture is based on **counterpoint**; that is, one musical line set against another.

Homophony

In perhaps the most commonly heard texture, **homophony**, a single voice takes over the melodic interest, while the accompanying lines are subordinate. Normally, the accompanying lines become blocks of harmony, the chords that support, color, and enhance the principal line. Homophonic texture is heard when a pianist plays a melody in the right hand while the left sounds the chords, or when a singer or violinist carries the tune against a harmonic accompaniment on the piano. Homophonic texture, then, is based on harmony, just as polyphonic texture is based on counterpoint. The differences between the two can be subtle, depending on

Examples of Musical Texture

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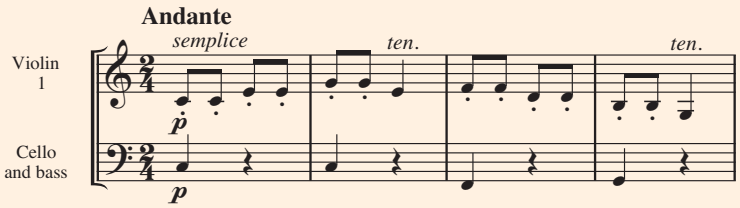
Monophonic: One melodic line, no accompaniment.
Hildegard of Bingen: ***Kyrie*** (chant):



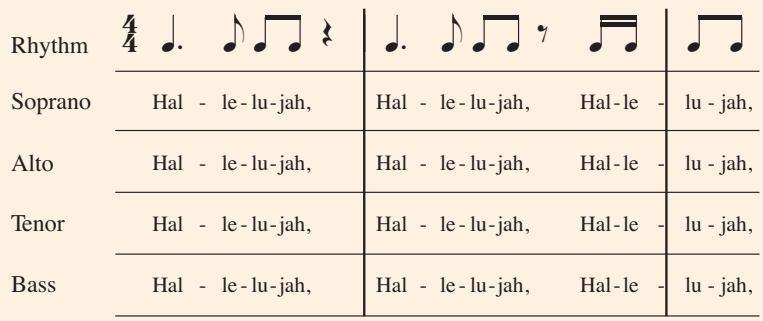
Polyphonic: Two independent melodic lines combined.
Bach: Organ chorale prelude, ***Jesu, Joy of Man's Desiring*** (example begins 20 seconds into recording):



Homophonic: One melody with subordinate accompaniment.
Haydn: **Symphony No. 94 (*Surprise*), II**:



Homorhythmic: A type of homophonic texture in which all voices move together, with the same words.
Handel: **"Hallelujah Chorus,"** opening, from ***Messiah***:



whether a listener perceives additional musical lines as equal or subordinate to a primary melody.

Finally, there is **homorhythm**, a kind of homophony where all the voices or lines move together in the same rhythm. When there is text, all words are clearly sounded together. Like homophony, it is based on harmony moving in synchronization with a melody (see examples opposite).

A composition need not use one texture exclusively throughout. For example, a large-scale work may begin by presenting a melody with accompanying chords (homophony), after which the interaction of the parts becomes increasingly complex as more independent melodies enter (creating polyphony).

We have noted that melody is the horizontal aspect of music, while harmony is the vertical. Comparing musical texture to the cross weave of a fabric makes the interplay of the parts clear. The horizontal threads, the melodies, are held together by the vertical threads, the harmonies. Out of their interaction comes a texture that may be light or heavy, coarse or fine.



Line and texture are the subject of this painting by **Paul Klee** (1879–1940), *Neighborhood of the Florentine Villas* (1926).

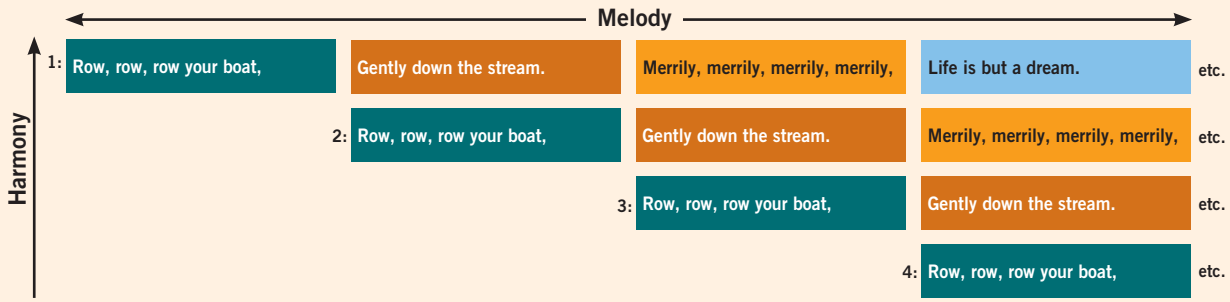
CONTRAPUNTAL DEVICES

When several independent lines are combined (in polyphony), one method that composers use to give unity and shape to the texture is **imitation**, in which a melodic idea is presented in one voice and then restated in another. While the imitating voice restates the melody, the first voice continues with new material. Thus, in addition to the vertical and horizontal threads in musical texture, a third, diagonal line results from imitation (see example below).

The duration of the imitation may be brief or it may last the entire work. A strictly imitative work is known as a **canon**; and the simplest and most familiar form of canon is a **round**, in which each voice enters in succession with the same melody that can be repeated endlessly. Well-known examples include *Row, Row,*

Canon and round

Round: *Row, Row, Row Your Boat* (in four-voice imitation) iMusic



Row Your Boat and *Frère Jacques* (*Are You Sleeping?*). In the example on page 27, the round begins with one voice singing "Row, row, row your boat," then another voice joins it in imitation, followed by a third voice and finally a fourth, creating a four-part polyphonic texture.

Musical Texture and the Listener

Different textures require different kinds of listening. Monophonic music has only one focus—the single line of melody unfolding in real time. In homophonic music, the primary focus is on the main melody with subordinate harmonies as accompaniment. Indeed, much of the music we have heard since childhood—including traditional and popular styles—consists of melody and accompanying chords. Homorhythmic texture is easily recognizable as well, in its simple, vertical conception and hymnlike movement; the melody is still the most obvious line. Polyphonic music, with several independent melodies woven together, requires more experienced listening, but a good place to start is the round, the simplest polyphonic texture. With practice, you can hear the roles of individual voices and determine how they relate to each other, providing texture throughout a musical work.

Listening Activity

Texture

CRITICAL THINKING

1. How does texture in music compare to the weave of a fabric?
2. How does imitation affect the musical texture?

CHAPTER 6

Musical Form

"The principal function of form is to advance our understanding. It is the organization of a piece that helps the listener to keep the idea in mind, to follow its development, its growth, its elaboration, its fate."

—Arnold Schoenberg (1874–1951)

KEY POINTS

- **Form** is the organizing principle in music; its basic elements are repetition, contrast, and variation.
- **Strophic form**, common in songs, features repeated music for each stanza of text.
- **Binary form** (**A-B**) and **ternary form** (**A-B-A**) are basic structures in music.
- A **theme**, a melodic idea in a large-scale work, can be broken into small, component fragments (**motives**). A **sequence** results when a motive is repeated at a different pitch.
- Many cultures use **call-and-response** (or **responsorial**) music, a repetitive style involving a soloist and a group. Some music is created spontaneously in performance, through **improvisation**.
- An **ostinato** is the repetition of a short melodic, rhythmic, or harmonic pattern.
- Large-scale compositions, such as symphonies and sonatas, are divided into sections, or **movements**.

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Form refers to a work's structure or shape, the way the elements of a composition have been combined by the composer to make it understandable to the listener. In all the arts, a balance is required between unity and variety, symmetry and asymmetry, activity and rest. Nature too has embodied this balance in the forms of plant and animal life and in what is perhaps the supreme achievement—the human form.

STRUCTURE AND DESIGN IN MUSIC

Repetition and contrast

Music of all cultures mirrors life in its basic elements of **repetition** and **contrast**, the familiar and the new. Repetition fixes the material in our minds and satisfies our need for the familiar, while contrast stimulates our interest and feeds our desire for change. Every kind of musical work, from a nursery rhyme to a symphony, has a conscious structure. One of the most common in vocal music, both popular and classical, is **strophic form**, in which the same melody is repeated with each stanza of the text, as for a folk song or carol (*Silent Night*). In this structure, while the music within a stanza offers some contrast, its repetition binds the song together.

Strophic form



This famous painting by **Andy Warhol** (1928–1987), *32 Campbell's Soup Cans*, illustrates the reliance of artists on the basic elements of repetition and variation.

Variation

One kind of form that falls *between* repetition and contrast is **variation**, where some aspects of the music are altered but the original is still recognizable. You hear this formal technique when you listen to a new arrangement of a well-known popular song: the tune is recognizable, but many features of the known version are changed.

Improvisation

While all musical structures are based in one way or another on repetition and contrast, the forms are not fixed molds into which composers pour their material. What makes each piece of music unique is the way the composer adapts a general plan to create a wholly individual combination. And performers sometimes participate in shaping a composition. In works based mostly on **improvisation** (pieces created spontaneously in performance—typical of jazz, rock, and certain non-Western styles), repetition, contrast, and variation all play a role. We will see that in jazz, musicians organize their improvised melodies within a pre-established harmonic pattern, time frame, and melodic outline that is understood by all the performers. In parts of Asia, improvisation is a refined and classical art, where the seemingly free and rhapsodic spinning out of the music is tied to a prescribed musical process that results in a lacework of variations. Thus, even when a piece is created on the spot, a balance of structural principles is present.

In His Own Words

"Improvisation is not the expression of accident but rather of the accumulated yearnings, dreams, and wisdom of our very soul."

—*Yehudi Menuhin*

Binary and Ternary Form

Two basic structures are widespread in art and in music. **Binary** (two-part) **form** is based on a statement and a departure, without a return to the opening section. **Ternary** (three-part) **form** extends the idea of statement and departure by bringing back the first section. Formal patterns are generally outlined with letters: binary form as **A-B** and ternary form as **A-B-A** (illustrated in the chart on p. 32).

Both two-part and three-part forms are found in short pieces such as songs and

dances. The longer ternary form, with its logical symmetry and its balance of the outer sections against the contrasting middle one, constitutes a clear-cut formation that is favored by architects and painters as well as composers.

THE BUILDING BLOCKS OF FORM

Theme

When a melodic idea is used as a building block in the construction of a larger work, we call it a **theme**. The introduction of a theme and its elaboration is the essence of musical thinking. This process of growth has its parallel in writing, when an idea, a topic sentence, is stated at the beginning of a paragraph and enlarged upon and developed by the author. Just as each sentence leads logically from one to the next, every musical idea takes up where the one before left off and continues convincingly to the next. The expansion of a theme, achieved by varying its melody, rhythm, or harmony, is considered **thematic development**. This is one of the most important techniques in music and requires both imagination and craft on the part of the creator.

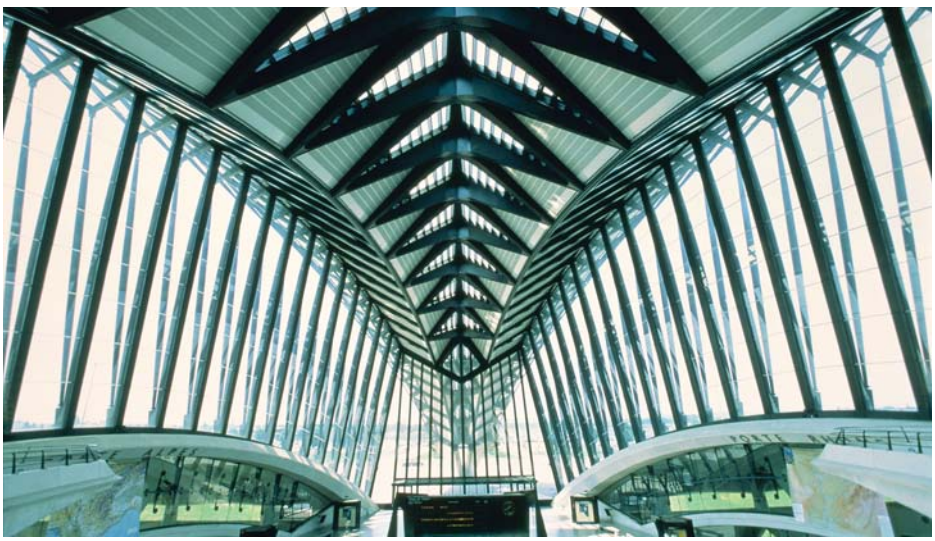
Thematic development

Thematic development is generally too complex a process for short pieces, where a simple contrast between sections and modest expansion of material usually supply the necessary continuity. But it's necessary in larger forms of music, where it provides clarity, coherence, and logic.

Sequence

Certain procedures help the music flow logically. The simplest is repetition, which may be either exact or varied. Or the idea may be restated at a higher or lower pitch level; this restatement is known as a **sequence**. Within a theme, a small fragment that forms a melodic-rhythmic unit is called a **motive**. Motives are the cells of musical growth, which, when repeated, varied, and combined into new patterns, impart the qualities of evolution and expansion. These musical building blocks can be seen even in simple songs, like the national tune *America* (p. 33).

Motive



The Gare de Saint-Exupéry, a modern train station in Lyon, France, designed by the Spanish architect Santiago Calatrava, shows the importance of symmetrical patterns in architecture.

Binary and Ternary Form

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Binary form = A-A-B-B: *Greensleeves* (English folk song)

Statement **A** (repeated with varied final cadences):

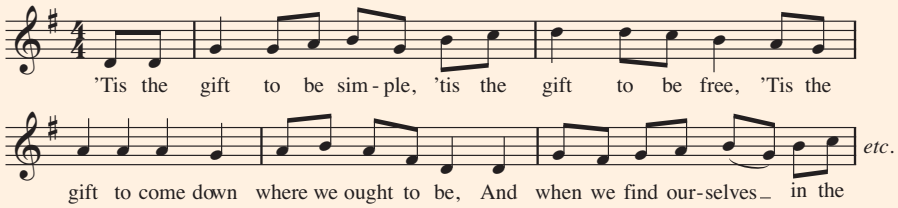


Departure **B** (with different cadences):

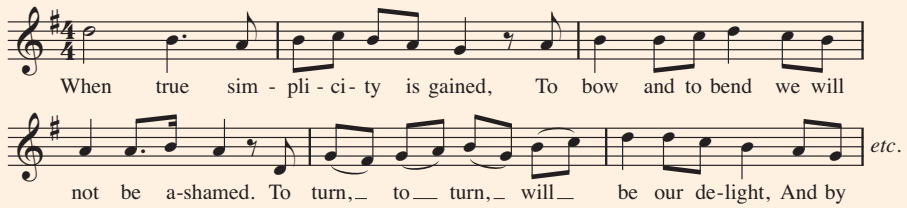


Ternary form = A-B-A: *Simple Gifts* (Shaker hymn)

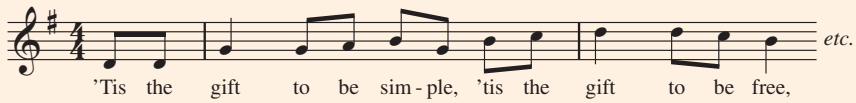
Statement **A** (repeated):



Departure **B** (ending resembles **A** with new text):



Repeated statement **A**:



The opening three-note motive ("My country") is repeated in sequence (at a different pitch level) on the words "Sweet land of." A longer melodic idea is treated sequentially in the third line, where the musical phrase "Land where my fathers died" is repeated one note lower on the words "Land of the pilgrim's pride."

Motive and Sequences

iMusic

America (also ***God Save the Queen***):



(Brackets show repeated motives at different pitch levels, or in sequences.)

Whatever the length or style of a composition, it will show the principles of repetition and contrast, of unity and variety. One formal practice based on repetition and heard in music throughout much of the world is **call and response**, or responsorial music. This style of performance, predominant in early Western church music, is also found in music of African, Native American, and African American cultures, and involves a singing leader who is imitated by a chorus of followers.

Call and response

Another widely used procedure linked to the principle of repetition is **ostinato**, a short musical pattern—melodic, rhythmic, or harmonic—that is repeated throughout a work or a major section of a piece. One well-known work that uses this technique is the Pachelbel *Canon in D*, in which rich string lines unfold gradually over an ever-present bass pattern. This unifying technique is especially prevalent in popular styles such as blues, jazz, rock, and rap, which rely on repeated harmonies that provide a scaffolding for musical development.

Ostinato

iMusic

Pachelbel: *Canon in D*

Music composition is an organic form in which the individual notes are bound together within a phrase, the phrases within a theme, the themes within a section, the sections within a **movement** (a complete, comparatively independent division of a large-scale work), and the movements within the work as a whole (like a symphony)—just as a novel binds together the individual words, phrases, sentences, paragraphs, and chapters into a cohesive whole.

Movement

CRITICAL THINKING

1. Why do composers need to think about form in music?
2. How is a larger form constructed from small ideas in music?

Listening Activity

Musical form

CHAPTER 7

Musical Expression: Tempo and Dynamics

"Any composition must necessarily possess its unique tempo. . . . A piece of mine can survive almost anything but a wrong or uncertain tempo."

—Igor Stravinsky

KEY POINTS

- **Tempo** is the rate of speed, or pace, of the music.
- We use Italian terms to designate musical tempo: some of the most familiar are *allegro* (fast), *moderato* (moderate), *adagio* (quite slow), *accelerando* (speeding up), and *ritardando* (slowing down).
- **Dynamics** describe the volume, or how loud or soft the music is played; Italian terms for dynamics include *forte* (loud) and *piano* (soft).
- Composers indicate tempo and dynamics as a means of expression.

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THE PACE OF MUSIC

Most Western music has steady beats underlying the movement; whether these occur slowly or rapidly determines the **tempo**, or rate of speed, of the music. Consequently, the flow of music in time involves meter patterns (the grouping and emphasis of the beats) and tempo.

Tempo also carries emotional implications. We hurry our speech in moments of agitation or eagerness. Vigor and gaiety are associated with a brisk speed, just as despair usually demands a slow one. Since music moves in time, its pace is of prime importance, drawing from listeners responses that are both physical and psychological.

Because of the close connection between tempo and mood, tempo markings indicate the character of the music as well as the pace. The markings, along with other indications of expression, are traditionally given in Italian. This practice reflects the domination of Italian music in Europe from around 1600 to 1750, when performance directions were established. Here are some of the most common tempo markings:

grave	solemn (very, very slow)	*moderato*	moderate
largo	broad (very slow)	*allegro*	fast (cheerful)
adagio	quite slow	*vivace*	lively
andante	a walking pace	*presto*	very fast



Speed and movement are easily perceived in this photograph of the 2002 Tour de France. Here, the cyclists are racing toward the finish on Paris's famous Avenue des Champs-Élysées.

You frequently encounter modifiers such as *molto* (very), *meno* (less), *poco* (a little), and *non troppo* (not too much). Also important are terms indicating a change of tempo, among them *accelerando* (getting faster), *ritardando* (holding back, getting slower), and *a tempo* (in time, or returning to the original pace).

LOUDNESS AND SOFTNESS

Dynamics denote the volume (degree of loudness or softness) at which music is played. Like tempo, dynamics can affect our emotional response. The main dynamic indications, listed below, are based on the Italian words for soft *(piano)* and loud *(forte)*.

pianissimo (***pp***)	very soft	*mezzo forte* (***mf***)	moderately loud
piano (***p***)	soft	*forte* (***f***)	loud
mezzo piano (***mp***)	moderately soft	*fortissimo* (***ff***)	very loud

Directions to change the dynamics, either suddenly or gradually, are also indicated by words or signs. Here are some typical ones:

crescendo (<)	growing louder
decrescendo or *diminuendo* (>)	growing softer
sforzando (**sf**)	a "forcing" accent on a single note or chord, also shown by an accent mark (>)

In His Own Words

"Voices, instruments, and all possible sounds—even silence itself—must tend toward one goal, which is expression."

—*C. W. Gluck*

Tempo and Dynamics in a Music Score

iMusic

Beethoven: **Symphony No. 5**, opening:



Tempo: Fast (*Allegro*), with vigor (*con brio*)
Dynamics: Very loud (*fortissimo*), then soft (*piano*)



Dynamics in music may be compared to the light and shade in this photograph of the sun shining through a forest of trees.

TEMPO AND DYNAMICS AS ELEMENTS OF EXPRESSION

The composer adds markings for tempo and dynamics to help shape the expressive content of a work. These expression marks increased in number during the late eighteenth and nineteenth centuries, when composers tried to make their intentions known ever more precisely; by the early twentieth century, few decisions were left to the performer at all.

If tempo and dynamics are the domain of the composer, what is the role of performers and conductors in interpreting a musical work? Performance directions can be somewhat imprecise—what is loud or fast to one performer may be moderate in volume and tempo to another. Even when composers give precise tempo markings in their scores (the exact number of beats per minute), performers have the final say in choosing a tempo that best delivers the message of the music. And for the many styles of music—non-Western, folk, and popular, among others—that do not rely on composer directions or even printed music, the performer takes full responsibility for interpreting the music.

Listening Activity
Tempo and dynamics

CRITICAL THINKING

1. How does tempo affect our response to music?
2. How do dynamics influence our response to music?
3. What role does the performer take in expressing the music?

CHAPTER 8

Voices and Instrument Families

"It was my idea to make my voice work in the same way as a trombone or violin—not sounding like them but 'playing' the voice like those instruments."

—Frank Sinatra (1915–1998)

KEY POINTS

- Properties of sound include pitch, duration, volume, and **timbre**, or **tone color**.
- An **instrument** generates vibrations and transmits them into the air.
- The human voice can be categorized into various ranges, including **soprano** and **alto** for female voices, and **tenor** and **bass** for male voices.
- The world instrument classification system divides into **aerophones** (such as flutes or horns), **chordophones** (violins or guitars), **idiophones** (bells or cymbals), and **membranophones** (drums).

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MUSICAL TIMBRE

Instruments

Besides pitch, duration, and volume, a fourth property of sound—known as **timbre**, or **tone color**—accounts for the striking differences in the sound quality of musical **instruments**, mechanisms that generate vibrations and launch them into the air. It's what makes a trumpet sound altogether different from a guitar or a clarinet. Timbre is influenced by a number of factors, such as the size, shape, and proportions of the instrument, the material from which it is made, and the manner in which the vibration is produced. A string, for example, may be bowed, plucked, or struck.

Each voice type and instrument has a limited melodic range (the distance from the lowest to the highest note) and dynamic range. We describe a specific area in the range of an instrument or voice, such as low, middle, or high, as its **register**.

In Their Own Words

"If you can walk you can dance. If you can talk you can sing."

—Zimbabwean proverb

THE VOICE AS INSTRUMENT

Voice types

The human voice is the most natural of all musical instruments; it is also one of the most universal—all cultures enjoy some form of vocal music. Each person's voice displays a particular quality (or character) and range. The standard designations for vocal ranges, from highest to lowest, are **soprano**, **mezzo-soprano**, and **alto** (short for **contralto**) for female voices; and **tenor**, **baritone**, and **bass** for male voices.

LEFT: A European bagpipe (aerophone), often used in folk music, sounds a drone under the melodic line.

RIGHT: Luciano Pavarotti (1935–2007), one of the greatest operatic tenors of all time.





In earlier eras, Western social and religious customs severely restricted women's participation in public musical events. Thus, young boys, and occasionally men with soprano- or alto-range voices, sang female roles in church music and on the stage. In the sixteenth century, women singers came into prominence in secular (nonreligious) music. Tenors were most often featured as soloists in early opera, while baritones and basses became popular soloists later, in the eighteenth century. In other cultures, the sound of women's voices has always been preferred for certain styles of music, such as lullabies.

LEFT: A Chinese band, with children playing cymbals (idiophones).

RIGHT: A drum (membranophone) ensemble from Burundi in Central Africa.





Throughout the ages, the human voice has served as a model for instrument builders, composers, and players who have sought to duplicate its lyric beauty, expressiveness, and ability to produce **vibrato** (a throbbing effect) on their instruments.



Anoushka Shankar (b. 1981), a rising star in the music world, plays the Indian sitar (a chordophone).

THE WORLD OF MUSICAL INSTRUMENTS

The diversity of musical instruments played around the world defies description. Since every conceivable method of sound production is used, and every possible raw material, it would be impossible to list them all here. However, specialists have devised a method of classifying instruments based solely on the way their sound is generated. The system designates four basic categories. **Aerophones** produce sound by using air. Instruments in this grouping include flutes, whistles, accordions, bagpipes, and horns—in short, nearly any wind instrument. **Chordophones** produce sound from a vibrating string stretched between two points. The string may be set in motion by bowing, plucking, or striking, so the instruments are as disparate as the violin, harp, guitar, Chinese hammered dulcimer (yangquin), and Indian sitar.

Idiophones produce sound from the substance of the instrument itself. They may be struck, shaken, scraped, or rubbed. Examples are bells, rattles, xylophones, and cymbals—in other words, a wide variety of percussion instruments. **Membranophones** are drum-type instruments that are sounded from tightly stretched membranes. They can be struck, plucked, rubbed, or even sung into, thus setting the skin in vibration.

In the next chapter, we will review the instruments used most frequently in Western music. Throughout the book, however, you will learn about other instruments associated with popular and art music cultures around the world that have influenced the Western tradition.

CRITICAL THINKING

1. How do you differentiate the sound of a particular voice or instrument?
2. How does the scientific classification system organize world instruments?

Listening Activity

Voices

CHAPTER 9

Western Musical Instruments

"In music, instruments perform the function of the colors employed in painting."
—Honoré de Balzac (1799–1850)

KEY POINTS

- The four families of Western instruments are **strings**, **woodwinds**, **brass**, and **percussion**.
- String instruments (chordophones) are sounded by **bowing** and **plucking**. Bowed strings include the violin, viola, cello, and double bass; plucked strings include the harp and guitar.
- Woodwind instruments (aerophones) include the flute, oboe, clarinet, bassoon, and saxophone.
- Brass instruments (aerophones) include the trumpet, French horn, trombone, and tuba.
- Percussion instruments include idiophones (xylophone, cymbals, triangle) and membranophones (timpani, bass drum); some are pitched (chimes), while others are unpitched (tambourine).
- Keyboard instruments, such as the piano and organ, do not fit neatly into the Western classification system.

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The instruments of the Western world, and especially those of the orchestra, may be categorized into four familiar groups: strings, woodwinds, brass, and percussion. Not all woodwinds, however, are made of wood, nor do they share a common means of sound production. Furthermore, certain instruments do not fit neatly into any of these convenient categories (the piano, for example, is both a string and a percussion instrument).

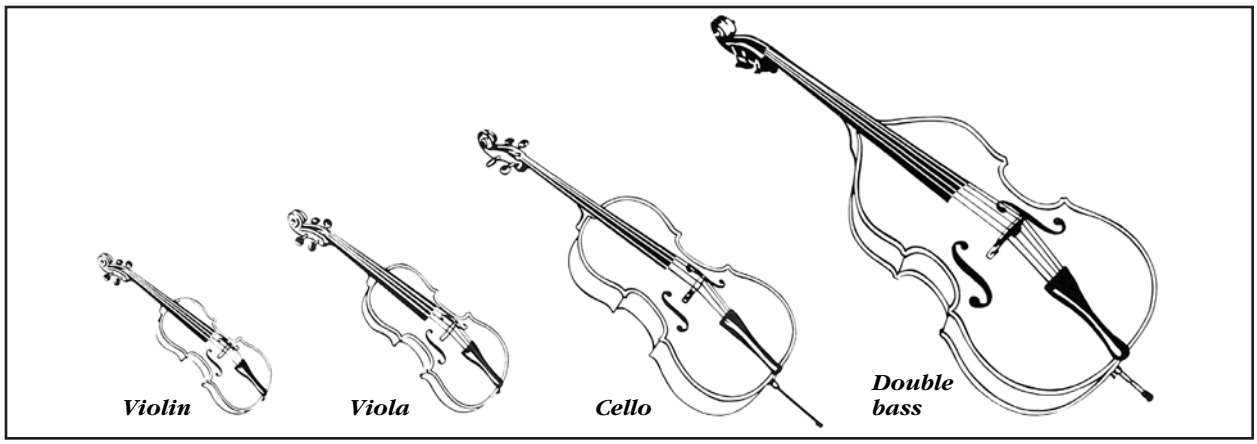
Video

STRING INSTRUMENTS

The string family, all chordophones, includes two types of instruments: those that are **bowed** and those that are **plucked**. In the bowed string family, there are four principal members: violin, viola, violoncello, and double bass, each with four strings (double basses sometimes have five) that are set vibrating by drawing a bow across them. The bow is held in the right hand, while the left hand is used to "stop" the string by pressing a finger down at a particular point, thereby leaving a certain portion of the string free to vibrate. By stopping the string at another point, the performer changes the length of the vibrating portion, and with it the rate of vibration and the pitch.

Violin

The **violin** evolved to its present form at the hands of the brilliant instrument makers who flourished in Italy from around 1600 to 1750 (see BTW, p. 118). It is



capable of brilliance and dramatic effect, subtle nuances from soft to loud, and great agility in rapid passages throughout its extremely wide range.

Viola

The **viola** is somewhat larger than the violin and thus has a lower range. Its strings are longer, thicker, and heavier. The tone is husky in the low register, somber and penetrating in the high. It often fills in the harmony, or it may **double** another part—that is, reinforce another part when it plays the same notes an octave higher or lower.

Cello

The **violoncello**, popularly known as **cello**, is lower in range than the viola and is notable for its singing quality and its dark resonance in the low register. Cellos often play the melody, and they enrich the sound with their full timbre.

Double bass

The **double bass**, known also as a **contrabass** or **bass viol**, is the lowest of the orchestral string instruments. Accordingly, it plays the bass part—the foundation of the harmony. Its deep tones support the cello part an octave lower. These





LEFT: Violinist Hilary Hahn (b. 1979).

RIGHT: Yo-Yo Ma (b. 1955), the revered and wide-ranging virtuoso cellist.



Harpist Julie Spring.

four string instruments constitute the core or "heart" of the orchestra, a designation that indicates the section's versatility and importance.

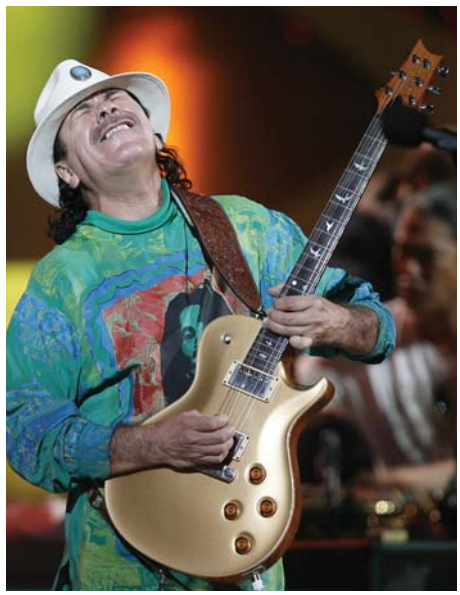
String instruments can be played in many styles and can produce striking special effects. They excel at playing **legato** (smoothly, connecting the notes) as well as the opposite, **staccato** (with notes short and detached). A different effect, **pizzicato** (plucked), is created when a performer plucks the string with a finger instead of using the bow. **Vibrato**, a slight throbbing, is achieved by a rapid wrist-and-finger movement on the string that slightly alters the pitch. For a **glissando**, a finger of the left hand slides along the string while the right hand draws the bow, gathering all the pitches under the left-hand finger in one swooping sound. **Tremolo**, the rapid repetition of a tone through a quick up-and-down movement of the bow, is associated with suspense and excitement. No less important is the **trill**, a rapid alternation between a note and one adjacent to it.

String instruments are capable of playing several notes simultaneously, thereby producing harmony: **double-stopping** means playing two strings at once; playing three or four strings together is called **triple-** or **quadruple-stopping**. Another effect is created by the **mute**, a small attachment that fits over the bridge, muffling the sound. **Harmonics** are eerie, crystalline tones in a very high register that are produced by lightly touching the string at certain points while the bow is drawn across the string.

Harp

Two popular plucked-string instruments are the harp and the guitar. The **harp** is one of the oldest of musical instruments, with a home in many cultures outside Europe. Its plucked strings, whose pitches are changed by means of pedals, produce an





LEFT: Milt Hinton (1910–2000), the "dean of jazz bass players," playing the double bass.

RIGHT: Guitarist Carlos Santana (b. 1947), during the 50th International Song Festival in Chile, February 2009.

ethereal tone. Chords on the harp are frequently played in broken form—that is, the notes are sounded one after another instead of simultaneously. From this technique comes the term **arpeggio**, which means a broken chord (*arpa* is Italian for "harp"). Arpeggios can be created in a variety of ways on many instruments.

Guitar

The **guitar**, another old instrument, dating back at least to the Middle Ages, probably originated in the Middle East. A favorite solo instrument, it is associated today with folk and popular music as well as classical styles. The standard **acoustic** (as opposed to electric) **guitar** is made of wood and has a fretted fingerboard and six nylon strings, which are plucked with the fingers of the right hand or with a pick. The electronically amplified **electric guitar**, capable of many specialized techniques, comes in two main types: the hollow-bodied (or electro-acoustic), favored by jazz and popular musicians; and the solid-bodied, used more by rock musicians. Related to the guitar are such traditional instruments as the **banjo** and **mandolin**.

WOODWIND INSTRUMENTS

Video

Woodwind instruments (aerophones) produce sound with a column of air vibrating within a pipe that has fingerholes along its length. When one or another of these holes is opened or closed, the length of the vibrating air column is changed. Woodwind players are capable of remarkable agility on their instruments by means of an intricate mechanism of keys arranged to suit the natural position of the fingers.

Nowadays woodwinds are not necessarily made of wood, and they employ several different methods of setting up vibration: blowing across a mouth hole (flute), blowing into a mouthpiece that has a single reed (clarinet and saxophone), or blowing into a mouthpiece fitted with a double reed (oboe and bassoon). They do, however, have one important feature in common: the holes in their pipes. In addition, their timbres are such that composers think of them and write for them as a group.

Oboe players in an orchestra.



The **flute** is the soprano voice of the woodwind family. Its tone is cool and velvety in the expressive low register, and often brilliant in the upper part of its range. The present-day flute, made of a metal alloy rather than wood, is a cylindrical tube, closed at one end, that is held horizontally. The player blows across a mouth hole cut in the side of the pipe near the closed end. The flute is used frequently as a melody instrument—its timbre stands out against the orchestra—and offers the performer great versatility in playing rapid repeated notes, scales, and trills. The **piccolo** (from the Italian *flauto piccolo,* "little flute") is the highest pitched instrument in the orchestra. In its upper register, it takes on a shrillness that is easily heard even when the orchestra is playing *fortissimo.*

The **oboe** continues to be made of wood. The player blows directly into a double reed, which consists of two thin strips of cane bound together with a narrow passage



Flutist James Galway (b. 1939), the "man with the golden flute."

for air. The oboe's timbre, generally described as nasal and reedy, is often associated with pastoral effects and nostalgic moods. The oboe traditionally sounds the tuning note (A) for the other instruments of the orchestra. The **English horn** is an alto oboe. Its wooden tube is wider and longer than that of the oboe and ends in a pear-shaped opening called a **bell**, which largely accounts for its soft, expressive timbre.

The **clarinet** uses a single reed, a small, thin piece of cane fastened against its chisel-shaped mouthpiece. The instrument's tone is smooth and liquid, and its range remarkably wide in both pitch and volume. It too displays an easy command of rapid scales, trills, and repeated notes. The **bass clarinet**, one octave lower in range than the clarinet, has a rich dark tone and a wide dynamic range.

The **bassoon**, another double-reed instrument, sounds weighty in the low register and reedy and intense in the upper. Capable of a hollow-like staccato and wide leaps that can sound humorous, it is at the same time a highly expressive instrument. The **contrabassoon** produces the lowest tone of the woodwinds. Its function in the woodwind section of supplying a foundation for the harmony may be likened to that of the double bass among the strings.

The **saxophone**, invented by the Belgian Adolphe Sax in 1840, is the most recent of the woodwind instruments. It was created by combining the single reed of the clarinet with a conical bore and the metal body of the brass instruments. There are various sizes of saxophone: the most common are soprano, alto, tenor, and baritone. Used only occasionally in the orchestra, the saxophone had become the characteristic instrument of the jazz band by the 1920s, and it remains a favorite sound in popular music today.

LEFT: Bassoon players in an orchestra.

RIGHT: Richard Stoltzman (b. 1942) playing the clarinet in Carnegie Hall.





BRASS INSTRUMENTS

Video

The main instruments of the brass family (also aerophones) are the trumpet, French horn (or horn), trombone, and tuba. All these instruments consist of cup-shaped mouthpieces attached to a length of metal tubing that flares at the end into a bell. The column of air within the tube is set vibrating by the tightly stretched lips of the player, which are buzzed together. Going from one pitch to another involves not only mechanical means, such as a slide or valves, but also muscular control to vary the pressure of the lips and breath. Brass and woodwind instrument players often speak about their **embouchure**, referring to the entire oral mechanism of lips, lower facial muscles, and jaw.



Trumpeter Robert Frear.

Trumpets and horns were prevalent in the ancient world. At first, they were fashioned from animal horns and tusks and were used chiefly for religious ceremonies and military signals. The **trumpet**, highest in pitch of the brass family, asserts itself with a brilliant, clear timbre. It is often associated with ceremonial display. The trumpet can also be muted, with a pear-shaped, metal or cardboard device that is inserted in the bell to achieve a muffled, buzzy sound.

The **French horn** is descended from the ancient hunting horn. Its mellow resonance can be mysteriously remote in soft passages and sonorous in loud ones; muted, it sounds distant. The horn is played with the right hand, cupped slightly, inserted in the bell and is sometimes "stopped" by plugging the bell tightly with the hand, producing an eerie and rasping quality. The timbre of the horn blends well with woodwinds, brasses, and strings.





LEFT: Joshua Redman (b. 1969) playing tenor saxophone.

RIGHT: The French horn section of the orchestra.





LEFT: Carol Jantsch (b. 1985), principal tuba player in the Philadelphia Orchestra.

RIGHT: Trombonist Isrea Butler.

Trombone and tuba

The **trombone**—the Italian word means "large trumpet"—offers a full and rich sound in the tenor range. In place of valves, it features a movable U-shaped slide that alters the length of the vibrating air column in the tube. The **tuba,** the bass instrument of the brass family, furnishes the foundation for the harmony, like the string bass and contrabassoon. The tuba adds depth to the orchestral tone, and a dark resonance ranging from velvety softness to a rumbling growl.

Other brass

Other brass instruments are used in concert and brass bands as well as marching bands. Among these is the **cornet**, similar to the trumpet and very popular in concert bands in the early twentieth century. The **bugle**, which evolved from the military (or field) trumpet of early times, sends out a powerful tone that carries well in the open air. Since it has no valves, it is able to sound only certain pitches of the scale, which accounts for the familiar pattern of duty calls (and "Taps") in the army. The **fluegelhorn**, often used in jazz and brass bands, is really a valved bugle with a wide bell. The **euphonium** is a tenor-range instrument whose shape resembles the tuba. And the **sousaphone**, an adaptation of the tuba designed by the American bandmaster John Philip Sousa (see Chapter 45), features a forward bell and is coiled to rest over the shoulder of the marching player.

Video

PERCUSSION INSTRUMENTS

The percussion instruments of the orchestra accentuate the rhythm, generate excitement at the climaxes, and inject splashes of color into the orchestral sound. This family (encompassing a vast array of idiophones and membranophones) is divided into two categories: instruments capable of producing definite pitches, and those that produce an indefinite pitch. In the former group are the **timpani**, or **kettledrums**, which are generally played in sets of two or four. The timpani has a hemispheric copper shell across which is stretched a "head" of plastic or calfskin held in place by a metal ring. A pedal mechanism enables the player to change the tension of the head, and with it the pitch. The instrument is played with two pad-

Timpani

ded sticks. Its dynamic range extends from a mysterious rumble to a thunderous roll. The timpani first arrived in Western Europe from the Middle East, where Turks on horseback used them in combination with trumpets (see HTTN 1, p. 66).

Also among the pitched percussion instruments is the **xylophone** family; instruments of this general type are used in Africa, Southeast Asia, and throughout the Americas. The xylophone consists of tuned blocks of wood laid out in the shape of a keyboard. Struck with mallets with hard heads, the instrument produces a dry, crisp sound. The **marimba** is a more mellow xylophone of African origin. The **vibraphone**, used in jazz as well as art music, combines the principle of the xylophone with resonators, each containing revolving disks operated by electric motors that produce an exaggerated vibrato.

The **glockenspiel** (German for "set of bells") consists of a series of horizontal tuned steel bars of various sizes, which when struck produce a bright, metallic, bell-like sound. The **celesta**, a kind of glockenspiel that is operated by means of a keyboard, resembles a miniature upright piano. Its steel plates are struck by small hammers to produce a sound like a music box. **Chimes**, or **tubular bells**, a set of tuned metal tubes of various lengths suspended from a frame and struck with a hammer, are frequently called on to simulate church bells.



Evelyn Glennie (b. 1965) is a virtuoso solo percussionist in spite of being profoundly deaf.

Percussion with indefinite pitch

Percussion instruments that do not produce a definite pitch include the **snare drum** (or **side drum**), a small cylindrical drum with two heads (top and bottom) stretched over a shell of wood or metal and played with two drumsticks. This instrument owes its brilliant tone to the vibrations of the lower head against taut snares (strings). The **bass drum** is played with a large, soft-headed stick and produces a low, heavy sound. The **tom-tom** is a colloquial name given to Native American or African drums of indefinite pitch. The **tambourine** is a round, hand-held drum with "jingles"—little metal plates—inserted in its rim. The player can strike the drum with the fingers or knee, shake it, or pass a hand over the jingles. Of Middle Eastern origin, it is particularly associated with music of Spain, as are **castanets**, little wood clappers mounted on wooden boards or, for Spanish dancing, moved by the player's fingers.

The **triangle** is a slender rod of steel bent into a three-cornered shape; when struck with a steel beater, it gives off a bright, tinkling sound. **Cymbals**, which arrived in the West from central Asia during the Middle Ages, consist of two large circular brass plates of equal size; when struck against each other, they produce a shattering sound. The **gong** and the **tam-tam** are both broad circular disks of metal, suspended to a frame so as to hang freely. The tam-tam is a flat gong of indefinite pitch; the gong, however, with a raised metal center, has a definite pitch and when struck with a heavy drumstick produces a deep roar. In the Far East and Southeast Asia, the gong is central to the ensemble known as the gamelan (see p. 51).

Video

KEYBOARD INSTRUMENTS

Piano

The **piano** was originally known as the *pianoforte,* Italian for "soft-loud," which suggests its wide dynamic range and capacity for nuance. Its strings are struck with hammers controlled by a keyboard mechanism. The piano cannot sustain a tone as well as the string and wind instruments, but in the hands of a fine performer, it is capable of producing a singing melody.

The piano boasts a notable capacity for brilliant scales, arpeggios, trills, rapid passages, and octaves, as well as chords. Its range from lowest to highest pitch spans more than seven octaves, or eighty-eight semitones. Its several foot pedals govern the length of time a string vibrates as well as its volume.



A modern grand piano.

The **organ**, one of the earliest keyboard instruments, is also a type of wind instrument. The air flow to each of its many pipes is controlled by the organist from a console containing two or more keyboards and a pedal keyboard played by the feet. The organ's multicolored sonority can easily fill a huge space. Electronic keyboards, or synthesizers, capable of imitating pipe organs and other timbres, have become commonplace. Another early keyboard instrument, much used in the Baroque era, is the **harpsichord**. Its sound is produced by quills that pluck its metal strings.

The instruments described in this and the previous chapter form a vivid and diversified group, which can be heard and viewed through the Video module at StudySpace. To composers, performers, and listeners alike, they offer an endless variety of colors and shades of expression.

CRITICAL THINKING

Listening Activity

Western instruments

1. Why are the woodwinds a less unified instrument family than the brass instruments?
2. Why are the piano and organ difficult instruments to place in one instrument family?

CHAPTER 10

Musical Ensembles

"Conductors must give unmistakable and suggestive signals to the orchestra—not choreography to the audience."

—George Szell (1897–1970)

KEY POINTS

- Choral groups often feature **a cappella** singing, with no accompaniment.
- **Chamber music** is ensemble music for small groups, with one player per part.
- Standard chamber ensembles include **string quartets**, **piano trios**, and **brass quintets**.
- The modern **orchestra** can feature over one hundred players.
- Most **bands**—**wind**, **marching**, **jazz**, **rock**—feature a core of winds and percussion.
- Large ensembles are generally led by a **conductor** who beats patterns with a baton to help performers keep the same tempo.

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The great variety in musical instruments is matched by a wide assortment of ensembles, or performance groups. Some are homogeneous—for example, choral groups using only voices or perhaps only men's voices. Others are more heterogeneous—for example, the orchestra, which features instruments from the different families. Across the world, any combination is possible.

CHORAL GROUPS

Choral music is sung around the world, both for religious purposes (sacred music) and for nonspiritual (secular) occasions. Loosely defined, a **chorus** is a fairly large body of singers who perform together; their music is usually sung in several voice parts. Many groups include both men and women, but choruses can also be restricted to women's or men's voices only. A **choir,** traditionally a smaller group, is often connected with a church or with the performance of sacred music. The standard voice parts in both chorus and choir correspond to the voice ranges described earlier: soprano, alto, tenor, and bass (abbreviated **SATB**). In early times, choral music was often performed without accompaniment, a style of singing known as ***a cappella*** (meaning "in the chapel"). Smaller, specialized vocal ensembles include the madrigal choir and chamber choir.

A cappella



The King's Singers, an *a cappella group* based in England.

CHAMBER ENSEMBLES

Chamber music is ensemble music for a group of two to about a dozen players, with only one player to a part—as distinct from orchestral music, in which a single instrumental part may be performed by as many as eighteen players or more. The essential trait of chamber music is its intimacy.

String quartet

Several of the standard chamber music ensembles consist of string players. The most well-known combination is probably the **string quartet**, made up of two violins, viola, and cello. Other popular combinations are the **duo sonata** (soloist with piano); the **piano trio**, **piano quartet**, and **piano quintet**, each made up of

Standard Chamber Ensembles

Duos

- Solo instrument (e.g., violin or clarinet)
- Piano

Trios

String trio
- Violin 1
- Viola or violin 2
- Cello

Piano trio
- Piano
- Violin
- Cello

Quartets

String quartet
- Violin 1
- Violin 2
- Viola
- Cello

Piano quartet
- Piano
- Violin
- Viola
- Cello

Quintets

String quintet
- Violin 1
- Violin 2
- Viola 1
- Viola 2
- Cello

Piano quintet
- Piano
- String quartet (violin 1, violin 2, viola, cello)

Woodwind quintet
- Flute
- Oboe
- Clarinet
- Bassoon
- French horn (a brass instrument)

Brass quintet
- Trumpet 1
- Trumpet 2
- French horn
- Trombone
- Tuba

a piano and string instruments; the **string quintet**; as well as larger groups—the **sextet**, **septet**, and **octet**. Winds too form standard combinations, especially **woodwind** and **brass quintets**. Some of these ensembles are listed opposite.

Ccontemporary composers have experimented with new groupings that combine the voice with small groups of instruments and electronic elements with live performers. In some cultures, chamber groups mix what might seem to be unlikely timbres to the Western listener—in India, for example, plucked strings and percussion are standard.



The Ying Quartet, founded in 1988 by four siblings.

THE ORCHESTRA

In its most general sense, the term "orchestra" may be applied to any performing body of diverse instruments—this would include the **gamelan** orchestras of Bali and Java, made up largely of gongs, xylophone-like instruments, and drums. In the West, the term is now synonymous with **symphony orchestra**, an ensemble of strings coupled with an assortment of woodwinds, brass, and percussion instruments.

The symphony orchestra has varied in size and makeup throughout its history but has always featured string instruments as its core. From its origins as a small group, the orchestra has grown into an ensemble of more than a hundred musicians, approximately two-thirds of whom are string players. The chart below shows the distribution of instruments typical of a large orchestra today.

The instruments are arranged to achieve the best balance of tone: most of the strings are near the front, as are the gentle woodwinds, with the louder brass and percussion at the back. A characteristic seating plan for the Cincinnati Symphony Orchestra is shown on page 52.

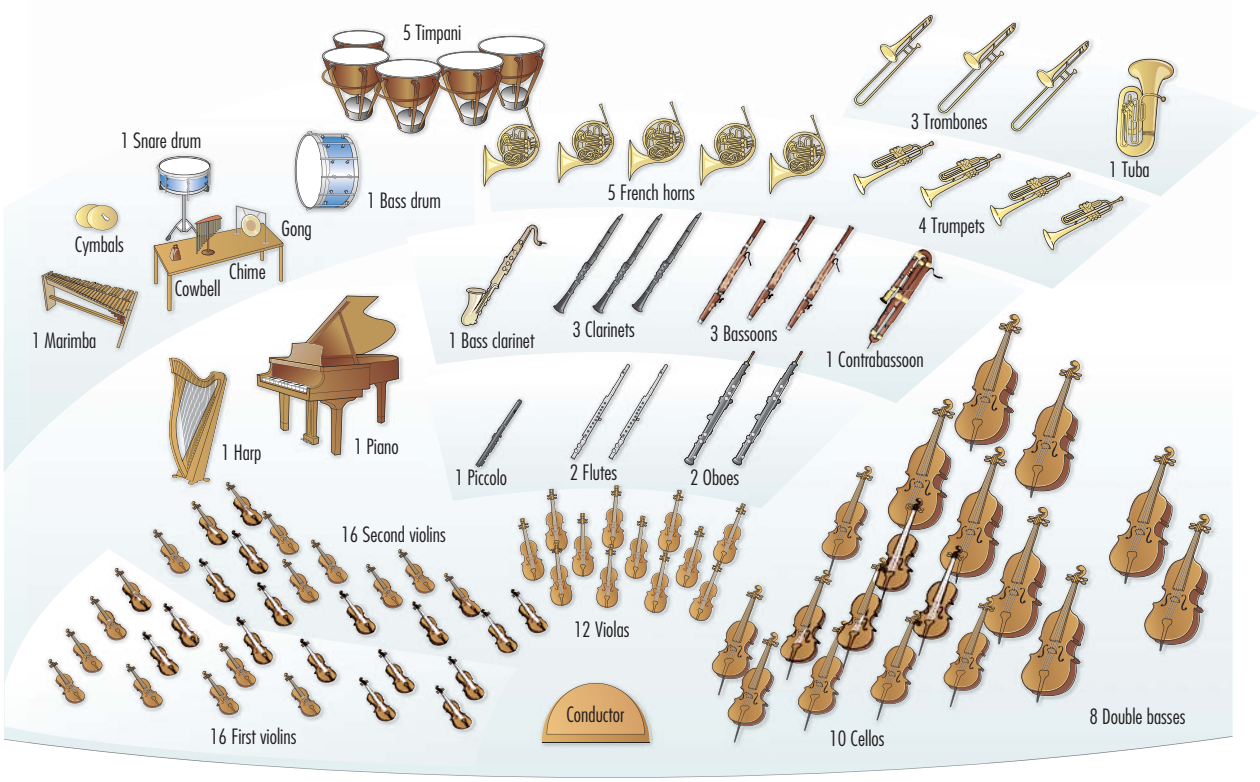
Typical Distribution of Orchestral Instruments

Strings	16–18	first violins	10–12	cellos
	16–18	second violins	8–10	double basses
	12	violas	1–2	harps, when needed
Woodwinds	2–3	flutes, 1 piccolo	3	clarinets, 1 bass clarinet
	2–3	oboes, 1 English horn	3	bassoons, 1 contrabassoon
Brass	4–6	French horns	3	trombones
	4	trumpets	1	tuba
Percussion	3–5	players	1	timpani player (2–5 timpani)



Cincinnati Symphony Orchestra, with music director Paavo Järvi, 2005.

A typical seating plan for an orchestra.



WIND, JAZZ, AND ROCK BANDS

Band is a generic name applied to a variety of ensembles, most of which feature winds and percussion at their core. The band is a much-loved American institution. One American bandmaster, John Philip Sousa, achieved worldwide fame with his **wind**, or **concert**, **band** and the repertory of marches he wrote for it.

In the United States today, the wind band, ranging in size from forty to eighty or so players, is an established institution in most secondary schools, colleges, and universities and in many communities as well. Modern composers like to write for this ensemble, since it is usually willing to play new compositions. The familiar **marching band** usually entertains at sports events and parades. Besides its core of winds and percussion, this group often features remnants from its military origins, including a display of drum majors (or majorettes), flags, and rifles.



The University of Wisconsin Marching Band.

The precise instrumentation of **jazz bands** depends on the particular music being played but generally includes a reed section made up of saxophones and an occasional clarinet, a brass section of trumpets and trombones, and a rhythm section of percussion, piano, double bass, and electric guitar. **Rock bands** often supplement amplified guitars and percussion with synthesizers, and may also feature other winds and brass.

THE ROLE OF THE CONDUCTOR

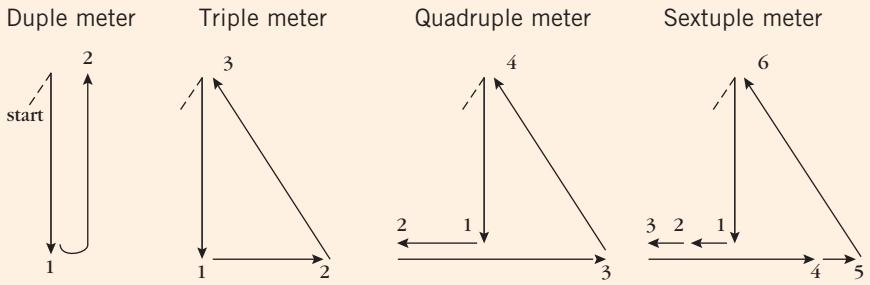
Large ensembles, such as an orchestra, concert band, or chorus, generally need a conductor, who serves as the group's leader. Conductors beat time in standard metric patterns to help the performers keep the same tempo; many conductors use a thin stick known as a **baton**, which is easy to see. These conducting patterns, shown in the diagrams on page 54, further emphasize the strong and weak beats of the measure. Beat 1, the strongest in any meter, is always given a downbeat, or a downward motion of the hand; a secondary accent is shown by a change of direction; and the last beat of each measure, a weak beat, is always an upbeat or upward motion, thereby leaving the hand ready for the downbeat of the next measure.

Baton

Equally important is the conductor's role in interpreting the music for the group. He or she decides the precise tempo (how fast or slow) and the dynamics (how soft or loud) all the way through the piece. In most cases, the composer's markings are relative (how loud is *forte*?) and thus open to interpretive differences. Conductors also rehearse ensembles in practice sessions, helping the musicians to learn their individual parts. String players depend on the conductor, or sometimes the **concertmaster** (the first-chair violinist), to standardize their bowing strokes so that the musical emphasis, and therefore the interpretation, is uniform.

Concertmaster

Basic Conducting Patterns



THE ORCHESTRA IN ACTION

A helpful introduction to the modern orchestra is Benjamin Britten's *Young Person's Guide to the Orchestra,* written expressly to illustrate the timbre of each instrument. The work, composed in 1946 and subtitled *Variations and Fugue on a Theme of Purcell,* is based on a dance tune by the great seventeenth-century English composer Henry Purcell. You can listen to Purcell's original tune—in a broad triple meter, set in a minor key—on StudySpace.

In *The Young Person's Guide*, Britten introduces the sound of the entire orchestra playing together, then the sonorities of each instrument family as a group—woodwinds, brasses, strings, percussion—and finally repeats the statement by the full orchestra. With the theme, or principal melody, well in mind, we hear every instrument in order from highest to lowest within each family. Next we encounter variations of the theme, each played by a new instrument (see Listening



Gustavo Dudamel (b. 1981), a graduate of the Venezuelan music education system called El Sistema, was appointed conductor of the Los Angeles Philharmonic in 2009 at the age of twenty-seven.

Guide 1). The work closes with a grand **fugue**, a polyphonic form popular in the Baroque era (1600–1750), which is also based on Purcell's theme. The fugue, like the variations, presents its subject, or theme, in rapid order in each instrument. (For a general discussion of the fugue, see Chapter 21.)

The modern orchestra, with its amplitude of tonal resources, range of dynamics, and infinite variety of color, offers a memorable experience to both the musician and the music lover. It is clearly one of the wonders of Western musical culture.

CRITICAL THINKING

1. What elements does the conductor control in the interpretation of a musical work?
2. How does the makeup of instruments differ in a chamber music group, marching band, and orchestra?

Listening Activity
Reviewing ensembles

LISTENING GUIDE 1 — 16:36

Britten: *The Young Person's Guide to the Orchestra* (*Variations and Fugue on a Theme of Purcell*)

DATE: 1946

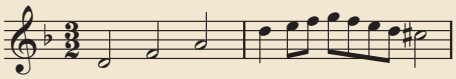
BASIS: Dance from Purcell's incidental music to the play *Abdelazar* (*The Moor's Revenge*)

What to listen for

Melody	Stately theme, based on tune by Baroque composer Henry Purcell.	Texture	Homophonic at the beginning; closing fugue is polyphonic.
Meter	Slow, triple meter for opening statement of theme, then changing to duple and compound.	Form	Theme with many variations.
Harmony	Begins in minor tonality; shifts between major and minor.	Performing forces	Full orchestra, statements by instrument families, then individual instruments.

0:00 **I. Theme:** Eight measures in D minor, stated six times to illustrate the orchestral families.

1. Entire orchestra
2. Woodwinds
3. Brass
4. Strings
5. Percussion
6. Entire orchestra



(continued on next page)

II. Variations: 13 short variations, each illustrating a different instrument.

	VARIATION	FAMILY	SOLO INSTRUMENT	ACCOMPANYING INSTRUMENTS
1:57	1	woodwinds	piccolo, flutes	violins, harp, and triangle
	2		oboes	strings and timpani
	3		clarinets	strings and tuba
	4		bassoons	strings and snare drum
5:00	5	strings	violins	brass and bass drum
	6		violas	woodwinds and brass
	7		cellos	clarinets, violas, and harp
	8		double basses	woodwinds and tambourine
	9		harp	strings, gong, and cymbal
9:34	10	brass	French horns	strings, harp, and timpani
	11		trumpets	strings and snare drum
	12		trombones, tuba	woodwinds and high brass
11:53	13	percussion	various	strings

(Order in which percussion instruments are introduced: timpani, bass drum, and cymbals; timpani, tambourine, and triangle; timpani, snare drum, and wood block; timpani, castanets, and gong; timpani and whip; whole percussion section.)

13:47 **III. Fugue:** Subject is based on a fragment of the Purcell theme, played in imitation by each instrument in the same order as the variations.

Woodwinds: (highest to lowest)	piccolo flutes oboes clarinets bassoons
Strings: (highest to lowest)	first violins second violins violas cellos double basses harp
Brass: (highest to lowest)	French horns trumpets trombones, tuba
Percussion:	various



15:39 Full orchestra at the end with Purcell's theme heard over the fugue.

CHAPTER 11

Style and Function of Music in Society

"A real musical culture should not be a museum culture based on music of past ages. . . . It should be the active embodiment in sound of the life of a community—of the everyday demands of people's work and play and of their deepest spiritual needs."

—Wilfrid Mellers (1914–2008)

KEY POINTS

- Most cultures around the world employ **sacred music** for religious functions, and **secular music** for entertainment and other nonreligious activities.
- There are many **genres**, or categories, of music; some works **cross over** categories, borrowing elements of one genre for use in another.
- The **medium** is the specific group (e.g., orchestra, chorus) that performs a piece.
- Some music is not written down, but is known through **oral transmission**.
- The distinctive features of any artwork make up its **style**. A musical style is created through individual treatment of the basic musical elements.
- We organize styles of artworks into historical periods, each with its own characteristics.

StudySpace wwnorton.com/enjoy

In every culture, music is intricately interwoven with the lives and beliefs of its people. Music serves different functions in different societies, though some basic roles are universal. In some cultures, such as in the Western classical tradition, only a few people are involved with the actual performance of music; in others, cooperative work is so much a part of society that the people sing as a group, with each person contributing a separate part to build a complex whole.

There is music for every conceivable occasion, but the specific occasions vary from one culture to another. Thus, musical **genres**, or categories of repertory, do not necessarily transfer from one society to another, though they may be similar. For example, Japanese *Noh* drama and Cantonese opera, not often performed in the Western world, serve essentially the same social role as opera does. And we can distinguish in most cultures between **sacred music**, for religious functions, and **secular music**, for everything else.

It is important to differentiate between genre and form. A **genre** is a more general term that suggests something of the over-



A Chinese performer singing Cantonese opera.

Reviewing Terms

iMusic

Title: Symphony No. 5 in C Minor, Op. 67 (Op. = Opus = work number)
Composer: Ludwig van Beethoven
Genre: Symphony
Form: Four-movement work for orchestra
Medium: Symphony orchestra

Title: *Wiegenlied* (*Lullaby*), Op. 49, No. 4
Composer: Johannes Brahms
Genre: Romantic song (in German, Lied)
Form: Strophic (two stanzas sung to the same music)
Medium: Solo voice and piano

Symphony

all character of the work as well as its function. For example, song is a genre, as is **symphony**—usually designating a four-movement orchestral work. As we will see later, each movement of a symphony has a specific internal **form**, or structure. "Symphony" also implies the **medium**, or the specific group that performs the piece—in this case, an orchestra.

Titles for musical compositions occasionally indicate the genre and key: Symphony No. 94 in G Major, by Joseph Haydn, for example. Another way works are identified is through a cataloguing system, often described by **opus number** (*opus* is Latin for "work"; an example is Nocturne, Op. 48, a piano work by Frédéric Chopin). Other titles are more descriptive, such as *The Nutcracker* (a ballet by the Rus-

Note the stylistic differences between paintings of similar subject matter: *The Guitar Player* (left) is by **Jan Vermeer** (1632–1675), and *The Old Guitar Player* is by **Pablo Picasso** (1881–1973).





sian composer Peter Ilyich Tchaikovsky) and *The Trout* (a song by Franz Schubert, an Austrian composer).

Just as the context for music—when, why, and by whom a piece is performed—varies from culture to culture, so do aesthetic judgments. For example, the Chinese consider a thin, tense vocal tone desirable in their operas, while the Italians prefer a full-throated, robust sound in theirs.

Not all music is written down. Music of most cultures of the world, including some styles of Western music, is transmitted by example or by imitation and is performed from memory. The preservation of music without the aid of written notation is referred to as **oral transmission**.

While we will consider how music operates in several different traditions, our Listening Guides focus primarily on Western art music—that is the notated and **cultivated** music of European and Euro-American society. We often label art music as "classical" or "serious," for lack of better terms. However, the lines that distinguish art music from other kinds can be blurred. **Vernacular** musics (often called "popular" or "traditional," wrongly understood as spontaneously generated by untrained musicians) are essential traditions in their own right, and both rock and especially jazz are believed by many to be new art forms, having already stood the test of time.

In His Own Words

"Music is never stationary; successive forms and styles are only like so many resting places—like tents pitched and taken down again on the road to the ideal."

—*Franz Liszt*

THE CONCEPT OF STYLE

Style may be defined as the characteristic way an artwork is presented. The word may also indicate the creator's personal manner of expression—the distinctive flavor that sets one artist apart from all others. Thus, we speak of the literary style of Dickens or Hemingway, the painting style of Picasso or Rembrandt, or the musical style of Bach or Mozart (compare the paintings on opposite page).

What makes one musical work sound similar to or different from another? It is the individualized treatment of the elements of music. We have seen that Western music is largely a melody-oriented art based on a particular musical system from which the underlying harmonies are also built. Musics of other cultures may sound foreign to our ears, because they are based on entirely different systems, and many do not involve harmony to any great extent. Complex rhythmic procedures and textures set some world musics apart from Western styles, while basic formal considerations—such as repetition, contrast, and variation—bring musics of disparate cultures closer. In short, a style is made up of pitch, time, timbre, and expression, creating a sound that each culture recognizes as its own.

MUSICAL STYLES IN HISTORY

Each historical period has its own stylistic characteristics; although the artists, writers, and composers of a particular era may vary in outlook, they all share certain qualities. Because of this, we can tell at once that a work of art—whether

music, poetry, painting, sculpture, or architecture—dates from the Middle Ages or the eighteenth century. The style of a period, then, is the total language of all its artists as they react to the political, economic, religious, and philosophical forces that shape their environment. A knowledge of historical styles will help you place a musical work within the context (time and place) in which it was created.

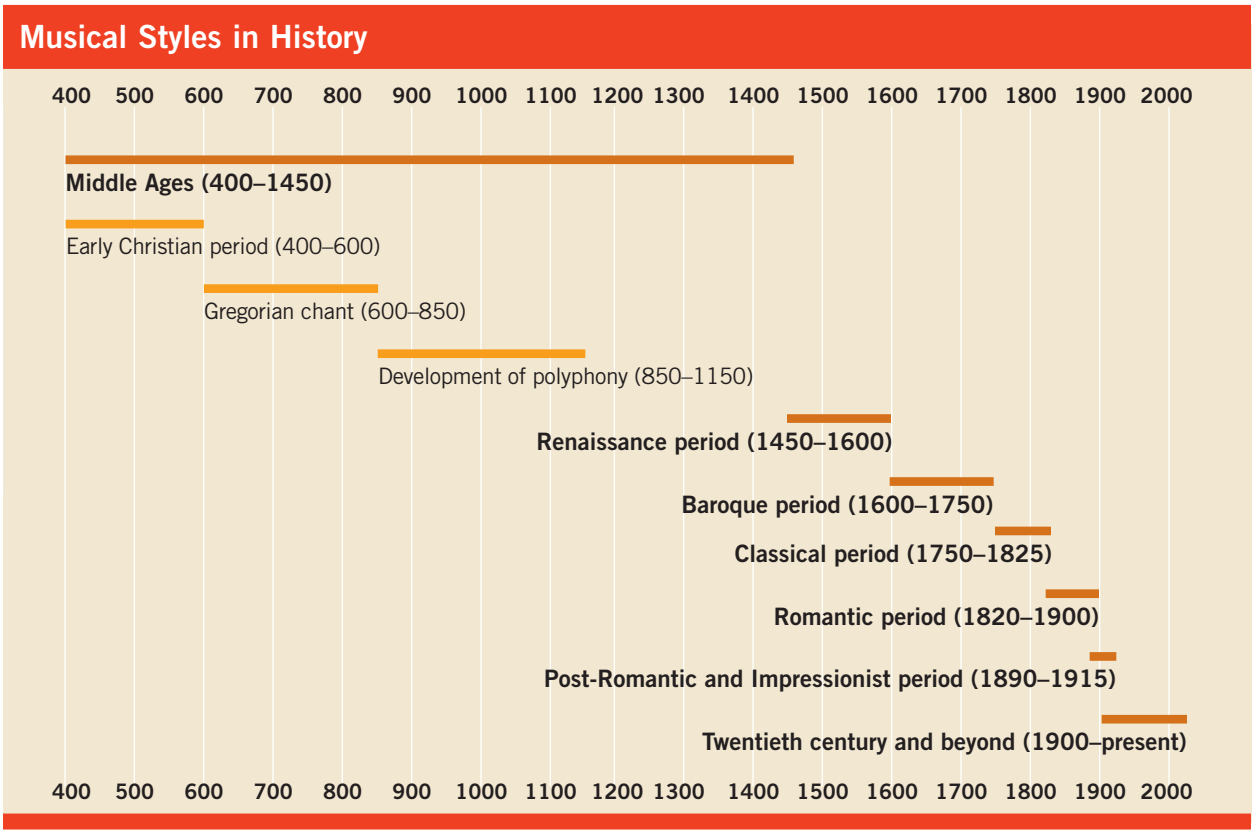
The timeline below shows the generally accepted style periods in the history of Western music. Each represents a conception of form and technique, an ideal of beauty, a manner of expression and performance attuned to the cultural climate of the period—in a word, a style!

Listening Activity

Comparing styles 1: Historical periods

CRITICAL THINKING

1. What is the difference between the genre, the form, and the medium of a composition?
2. How does a composer create a unique musical style? Give an example.



Understanding Historical Style Periods

iMusic

Medieval: ***Kyrie*** (Hildegard)

Renaissance: ***Inviolata, integra et casta es Maria*** (Josquin)

Baroque: **Minuet in D** (Bach, *Anna Magdalena Bach Notebook*) • **Concerto in C Major for Two Trumpets, I** (Vivaldi)

Classical: **Symphony No. 94 (*Surprise*), II** (Haydn) • ***Pathétique* Sonata, I** (Beethoven)

Romantic: ***Åse's Death***, from ***Peer Gynt Suite*** (Grieg) • **Prelude in E Minor, Op. 28, No. 4** (Chopin)

Twentieth century: ***Jeux de vagues***, from ***La mer*** (Debussy) • ***The Rite of Spring*** (Stravinsky) • ***Lux aeterna*** (Ligeti)

Understanding Categories of Music

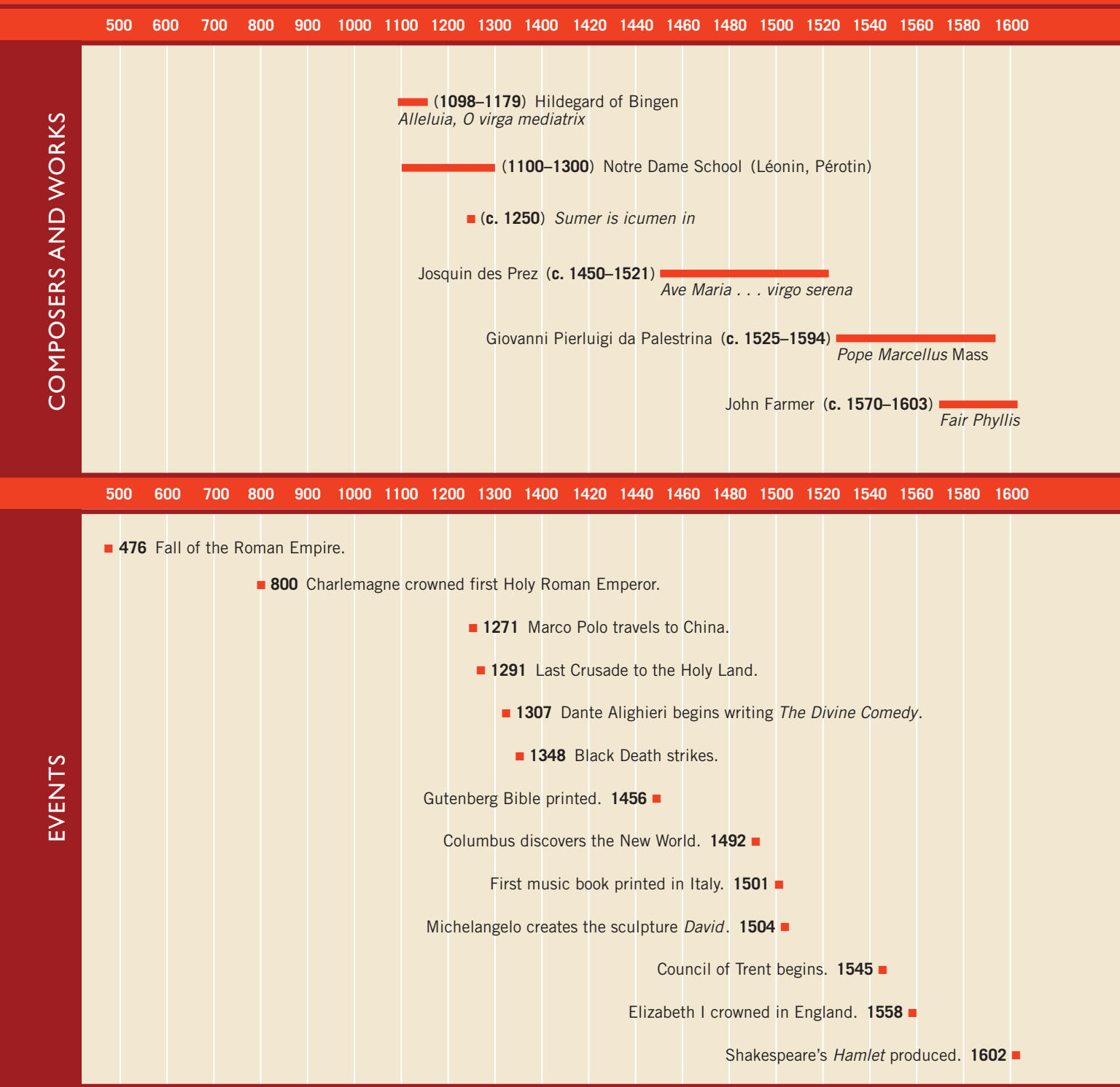
Sacred (religious) music: **"Hallelujah Chorus,"** from ***Messiah*** (Handel)

Secular (nonreligious) music: ***Moonlight* Sonata, I** (Beethoven)

Popular music: ***When the Saints Go Marching In*** (jazz band) • ***If I Had a Hammer*** (Pete Seeger)

Traditional music: ***Swing Low, Sweet Chariot*** (African American spiritual) • ***Los Jilicatas*** (Peru)

MIDDLE AGES AND RENAISSANCE





"Hearing," from *The Lady and the Unicorn* tapestry (late fifteenth century), Cluny Museum, Paris.

PART 2

The Middle Ages and Renaissance

Prelude 2 Music as Commodity and Social Activity

12 Voice and Worship: Tradition and Individuality in Medieval Chant

13 Singing in Friendship: Musical Collaboration in Early Secular Song

14 Remember Me: Personalizing the Motet in the Renaissance

15 Glory Be: Music for the Renaissance Mass

PRELUDE 2

Music as Commodity and Social Activity

"Nothing exists without music, for the universe itself is said to have been framed by a kind of harmony of sounds, and the heaven itself revolves under the tone of that harmony."

—Isidore of Seville (c. 560–636)



The Lute Player, by **Caravaggio** (1571–1610), performs an Italian madrigal.

Humans have been using sound to enhance their communication for thousands of years—in fact, some scholars argue that what we call "song" may have been the earliest form of speech. But our story begins when Europeans came up with the idea of putting sound to paper—the concept of musical **notation**, which is not unique to Western culture (musical notation from China dates back at least 2,500 years) but has defined the development of Western music and allowed for its astonishing variety, diffusion, and "staying power."

Musical styles that stem from the European tradition are at the core of music-making throughout the world today, a level of influence that surpasses any language or religion. And this is because of notation, which allows us to think of a song or other musical work as a product or **commodity** to be preserved, taught and learned, bought and sold. Still, in Western culture as in all world cultures, making music is also a **social activity** that allows individuals to feel closely connected to a group, and to express their feelings both recreationally and spiritually.

Sacred and secular music

Music notation was invented to further the goals of Christian worship, and social music-making was essential to the early Christian church. Therefore, much of the music we still have from the Middle Ages and Renaissance was intended for **sacred** purposes: sounds designed to inspire the faithful to worship. We will be exploring various ways in which these early worship-music traditions expanded and shifted to meet the needs of a changing society.

Despite the predominance of sacred music, more and more through this period we have evidence of **secular** music, social music-making for entertainment and personal expression. Especially in the secular context, the idea of music as a social activity intersects with the economics of music as a commodity item already in these early centuries of the Western tradition.

FROM ANTIQUITY TO THE MIDDLE OF THINGS

While we believe that many ancient civilizations enjoyed flourishing musical cultures, only a few fragments of their music survive today. We do know that ancient

Mediterranean cultures provided the foundation of the Western musical heritage, as well as the traditions that it shares with the Middle East.

The fall of the Roman Empire, commonly set in the year 476 CE, marked the beginning of a thousand-year period often described as the Middle Ages. The first half of this millennium, from around 500 to 1000, was a period of political and cultural consolidation. During this era, all power flowed from kings, with the approval of the Roman Catholic Church. The struggle between these two centers of power, church and state, is at the core of European history and has resonances to this day. The modern concept of a strong, centralized government as the guardian of law and order is generally credited to Charlemagne (742–814), the celebrated emperor of the Franks. A progressive monarch, Charlemagne encouraged education and left behind him an extensive system of social justice. It was during his reign that Europeans started to make systematic use of musical notation.

During the later Middle Ages, from around 1000 to 1450, universities were founded throughout Europe, and cities emerged as centers of art and culture. This time frame also witnessed the construction of the great cathedrals, including Notre Dame in Paris, which was one of the first centers in which **polyphony** was notated and integrated into musical worship. Among the first named composers of the Western tradition, Léonin (who lived in the second half of the 1100s) and Pérotin (who worked around 1200) developed a style known as **organum**, in which plainchant—single-line melodies of the early Christian church—was "decorated" with one or more simultaneous, interweaving musical lines (an effect similar to the one we will hear in the song *Sumer is icumen in*, from about fifty years after Pérotin's time). The effect was described at the time as astonishing, the same way that the cathedral of Notre Dame, for which this music was composed, was considered an awe-inspiring tribute to divine power.



Reliquary of the emperor Charlemagne in the form of a portrait bust, c. 1350.

MARKETS AND COURTS

In the later Middle Ages, a merchant class that drew its wealth from trade and commerce arose outside of feudal society. Although travel was perilous—the roads were plagued by robbers and the seas by pirates—each region of Europe exchanged its natural resources for those it lacked: the plentiful timber and furs of Scandinavia were traded for English wool and cloth manufactured in Flanders; England wanted German silver and, above all, French and Italian wine; and European goods of all kinds flowed through the seaport of Venice to Constantinople in exchange for Eastern luxuries. Musicians and their works also moved along the trade routes: music became both a necessity (for worship activities) and a desirable recreational ornament, a crucial commodity in the economies of Europe.

In an era of violence brought on by deep-set religious beliefs, knights embarked on holy—and bloody—Crusades to capture the Holy Land from the Muslims. Although feudal society was male-dominated and idealized the figure of the fearless warrior, the status of women was raised by the universal cult of Mary, mother of Christ (see illustrations, p. 81), and by the concepts of chivalry that arose among the knights. In the songs of the court minstrels, women were adored

Court minstrels

HERE AND THERE, THEN AND NOW • 1

Opening Doors to the East

Medieval minstrels of all social classes composed epics about chivalric love and great feats of knightly courage associated with the Crusades, the religious wars waged by Western Europeans to win back the Holy Land of Palestine from the Muslims. The Crusades (1095–1291) were at once among the most violent episodes in recorded history and one of the most influential forces on medieval Europe. The movement of vast armies across the European continent created increased trade along the routes, and allowed Westerners to gain a much broader knowledge of the world through their contact with Islam. Despite the pillaging and destruction, the interaction of distant cultures brought positive results. The crusading knights learned from the expert military skills of the Turkish and Moorish warriors; the advanced medical and scientific knowledge of the Arab world was imported to Europe; and the Arab number system was adopted in the West.



In this miniature from the *Prayer Book* of Alfonso the Wise, King David is playing a rebec, in the manner of the Middle Eastern rabab.

Music also benefited from this cultural interaction, since musicians often accompanied their noble lords to war. These traveling minstrels brought music and instruments of all types back to their homeland. For example, the medieval rebec, a small bowed string instrument that was a forerunner of the modern violin, derived from the Arab rabab (see illustration). Many of our percussion instruments stem from Turkish models as well, including the cymbals, bells, and the bass drum. Crusaders heard the sounds of the Saracen military trumpets and drums and adopted these as their call to battle. The foundation of our Western system of early scales (modes) also came from Eastern theoretical systems.

Despite the long-standing intolerance these wars fostered between the Western and Islamic worlds, an aura of romance and mystery hovers over the Crusades. Many composers have evoked the exoticism of the Eastern world through stories of sorcery and love potions. Today we revisit the fable, mystery, and brutality of these events through movies such as the *Indiana Jones* films, one of which returns us to the knights of the First Crusade who are guarding the Holy Grail, and even video games that attempt to reenact the fearsome deeds of crusading knights.

iMusic

Iranian (Persian) music: *Avaz of Bayate Esfahan* (played on the santur)

Haydn: Symphony No. 100 in G Major (*Military*), II (percussion)

Vernacular music

with a fervor that laid the foundation for our concept of romantic love. This poetic attitude found its perfect symbol in the faithful knight who worshipped his lady from afar and was inspired by her to deeds of great daring and self-sacrifice, and led to the first great flowering of secular music writtten in the **vernacular** (the language of the people, as opposed to Latin, the formal language of the church and the sacred tradition).

Most prominent in this secular tradition were the ***troubadours*** of Languedoc (what is now southern France) and the ***trouvères*** of northern France, who not only left us the first extensive notated tradition of love song, but also helped to introduce increasingly complex instruments into the Western tradition. Medieval and Renaissance instruments, used primarily for secular music, were categorized as loud (appropriate for outdoor settings: what we now call brass and reed-wind instruments) or soft (appropriate for indoor settings: mostly strings and some more muted wind instruments such as flutes and recorders). While some percussion instruments were used in both "loud" and "soft" contexts, they were seldom specified in notation. Many instruments and song styles were adapted from the highly sophisticated Middle Eastern traditions of the time: a number of European courts (in particular the court of Alfonso the Wise in what is now Spain) maintained good private relations with Muslim princes, despite their public rejection of Islam.



Medieval dancers are accompanied by loud instruments, in this miniature from a fourteenth-century handbook on wellness.

LOOKING OUT AND LOOKING IN

Renaissance era

While there was significant cultural continuity from the 1400s into the 1500s, a number of important new concerns arose in the early part (1450–1520) of the time frame we now call the Renaissance. Europeans embarked (with the help of the newly developed compass) on voyages of discovery that opened up new horizons, both external and internal. Explorers of this age, in search of a new trade route to the riches of China and the Indies, stumbled on North and South America. During the course of the sixteenth and seventeenth centuries, these new lands became increasingly important to European treasuries and society.

Invention of printing

After the fall of Costantinople to the Turks (1453), ancient writings, many of which had been tightly guarded by the church during the Middle Ages, were brought to Europe in increasing numbers. They were distributed ever more widely through the medium of print, the European introduction of which (c. 1455) is generally credited to the German goldsmith and inventor Johannes Gutenberg. These writings from classical antiquity encouraged a tendency for individuals to look within, at their personal thoughts, beliefs, and reactions. While this led to increasing interest in human (secular) rather than divine (sacred) concerns, far-reaching religious reformations of the 1500s, both Protestant and Catholic, also gave this inward exploration a religious grounding.

The ideals that the ancient writings exemplified began to have a great influence in architecture, painting, and sculpture. Instead of the Gothic cathedrals and fortified castles of the medieval world, lavish Renaissance palaces and spacious villas were built according to the harmonious proportions of the classical style, which strove for order and balance. Nature entered painting, as did a preoccupation with the laws of perspective and composition.



In *The Concert* (c. 1530–40), three ladies perform a French secular song with voice, flute, and lute. The Flemish artist is known only as the Master of the Female Half-Lengths.

MUSICIANS IN MEDIEVAL AND RENAISSANCE SOCIETY

Musicians were supported by the chief institutions of their society—the church, city, and state, as well as royal and aristocratic courts. They found employment as choirmasters, singers, organists, instrumentalists, copyists, composers, teachers, instrument builders, and, by the sixteenth century, music printers. There was a corresponding growth in a number of supporting musical institutions: church choirs and schools, music-publishing houses, civic wind bands. And there were increased opportunities for apprentices to study with master singers, players, and instrument builders. A few women can be identified as professional musicians in the Renaissance era, earning their living as court singers.

The rise of the merchant class in the later Middle Ages brought with it a new group of music patrons. This development was paralleled by the emergence, among the cultivated middle and upper classes, of the amateur musician. When the system for printing from movable type was successfully adapted to music in the early sixteenth century, printed music books became available and affordable. As a result, musical literacy spread dramatically.

The concerns of musicians surrounding worship and play, individuality and community, and music both as commodity and as social activity were grounded in the historical circumstances in which they lived. But such issues also resonate with ways in which music is still enmeshed in culture to this day. In the next few chapters, we will examine how these long-standing concerns became rooted in Western society.

CRITICAL THINKING

1. How did society and musical institutions change from the Middle Ages to the Renaissance?
2. How did the balance between music as activity and as product affect musicians and their patrons?

CHAPTER 12

Voice and Worship: Tradition and Individuality in Medieval Chant

"When God saw that many men were lazy, and gave themselves only with difficulty to spiritual reading, He wished to make it easy for them, and added the melody to the Prophet's words, that all being rejoiced by the charm of the music, should sing hymns to Him with gladness."

—St. John Chrysostom (c. 347–407)

KEY POINTS

- Sung worship is a shared feature among many world cultures, allowing for a more intense personal and collective connection with the divine.
- Religious communities (monasteries and cloisters) fostered the extensive development of worship music, starting in the Middle Ages.
- The music of the early Christian church, called **plainchant** (or just **chant**), features monophonic, nonmetric melodies set in one of the church **modes**, or scales.
- Chant melodies fall into three categories (syllabic, neumatic, melismatic), based on how many notes are set to each syllable of text.
- The expressive music of Hildegard of Bingen exemplifies the tension between an individual, creative response to divine inspiration and community expectations of worship.

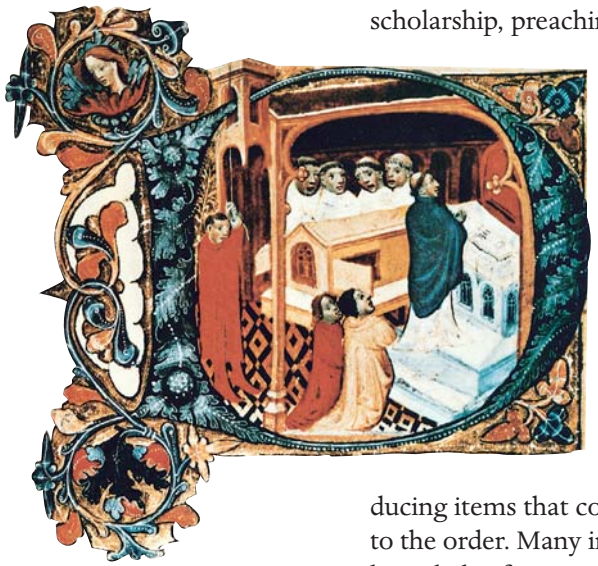
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Voices raised in song as people connect to a spiritual power: wherever you are from, you may have encountered this in your own community, whether it's a church choir, an Islamic call to prayer, or a cantor addressing a synagogue. This is one of the most widespread purposes of music throughout world cultures—and in medieval Europe, communities of men and women dedicated themselves fully to sung prayer, seeking the salvation of humanity through music.

Monasteries and cloisters

The culture of this period was shaped in large part by the rise of **monasteries** and **cloisters**. It was the members of these religious communities who preserved the learning of the ancient world and transmitted it, through their manuscripts, to later European scholars. Because music was at the core of Christian prayer and could effectively enhance the church service, the religious communities supported it extensively. Women as well as men played a role in preserving knowledge and cultivating music for the church, since nuns figured prominently in church society.

LIFE IN THE MEDIEVAL CLOISTER



In this fourteenth-century manuscript illumination, the monks sing during the celebration of Mass, and an altar boy (left) pulls a bell rope.

Both men and women in the Middle Ages withdrew from secular society into the shelter of monasteries and convents, where they devoted themselves to prayer, scholarship, preaching, charity, or healing the sick, depending on the religious order they joined. Parents might choose a religious life for a child if they had no land holdings to give a son or dowry for a daughter's wedding. Others might take this spiritual path as an adult—a widow who did not wish to remarry or a young woman who longed for the education that cloistered life provided.

A life devoted to the church was not an easy one; the discipline was arduous. A typical day began at 2:00 or 3:00 a.m. with the celebration of the first of the daily services, the reading of lessons, and the singing of psalms. Each day in the church calendar had its own ritual and its own order of prayers. The members of the community interspersed their religious duties with work in the fields or the library, or producing items that could be sold—wine, beer, or cheese—thus bringing in revenue to the order. Many in religious life dedicated themselves to writing and preserving knowledge from earlier times. Such a person was Hildegard of Bingen, one of the most remarkable women of the Middle Ages, who was renowned in her day as a poet and prophet and whose serenely beautiful music has regained popularity in recent years.

PLAINCHANT: MUSIC OF THE CHURCH

The early music of the Christian church is testimony to the highly spiritual nature of the Middle Ages. **Plainchant** consists of a single-line melody; it is thus monophonic in texture, lacking either harmony or counterpoint. Its freely flowing vocal line subtly follows the inflections of the Latin text and is generally free from

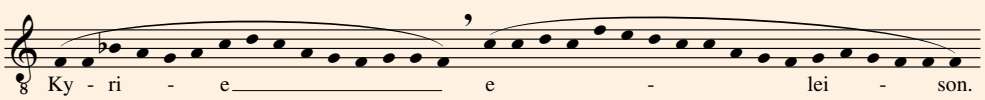
Examples of Text-Setting Styles

iMusic

Syllabic: one note set to each syllable of text (from Handel's *Messiah*)



Melismatic: many notes set to one syllable (from Hildegard's *Kyrie*)



regular accent. These beautiful melodies, shaped in part by Greek, Hebrew, and Syrian influences, represent the starting point of artistic creativity in Western music. In time, it became necessary to assemble the ever-growing body of music into an organized **liturgy**, a term that refers to the set order of church services and the structure of each service. The task extended over several generations, though tradition often credits Pope Gregory the Great (r. 590–604) with codifying these melodies, known today as **Gregorian chant**.

The Gregorian melodies, numbering more than three thousand, form an immense body of music, nearly all of it anonymous. In fact, tradition held that Pope Gregory had received the melodies of "true prayer" directly from the Holy Spirit in the form of a dove whispering into his ear—therefore, in a very real sense, those who sang Gregorian plainchant in the Middle Ages believed it to have been composed by a divine and not human mind.



Manuscript illumination of Pope Gregory the Great dictating to his scribe Peter. A dove, representing the Holy Spirit, is on his shoulder.

Gregorian chant avoids wide leaps, allowing its gentle contours to create a kind of musical speech. Chant melodies fall into three main classes, according to the way they are set to the text: **syllabic**, with one note sung to each syllable of text; **neumatic**, generally with small groups of up to five or six notes sung to a syllable; and **melismatic**, with many notes set to a single syllable (see chart opposite). The melismatic style, which descended from the elaborate improvisations heard in Middle Eastern music, became an expressive feature of Gregorian chant and exerted a strong influence on subsequent Western music.

Early modes

From Gregorian chant through music of the Renaissance, Western music used a variety of scale patterns, or **modes**. These preceded major and minor scales (also

HILDEGARD OF BINGEN (1098–1179)

Hildegard of Bingen was the daughter of a noble couple who promised her, as their tenth child, to the service of the church as a tithe (giving one-tenth of what one owns). Raised by a religious recluse, she lived in a stone cell with one window and took her vows at the age of fourteen. From childhood, Hildegard experienced visions, which intensified in later life. She was reportedly able to foretell the future.

Around the year 1150, Hildegard founded a new convent in Rupertsberg, Germany. Her reported miracles and prophecies made her famous throughout Europe: popes, kings, and priests sought her advice on political and religious issues. Although never officially canonized, Hildegard is regarded as a saint by the church. Her highly original compositional style resembles Gregorian chant but is full of expressive leaps and melismas that clearly convey the meaning of the words.

MAJOR WORKS: A collection of poetry and visions entitled *Scivias* (*Know the Way*), a volume of religious poetry set to music (*Symphony of the Harmony of Celestial Revelations*), a sung morality play (*The Play of the Virtues*), and scientific and medical writings.

iMusic: *Kyrie*

In Her Own Words

"The words I speak come from no human mouth; I saw and heard them in visions sent to me. . . . I have no confidence in my own capacities—I reach out my hand to God that He may carry me along as a feather borne weightlessly by the wind."



The priest Volmar records Hildegard of Bingen's visions. The image, a miniature, is from her poetry collection *Scivias* (1141–51).

known as modes), which are characterized by a strong pull toward a tonic note; the earlier modes lacked this sense of attraction. You may find that the melodic shapes of medieval modal music (and the example we will consider by Hildegard) seem unfamilar. This is because for those of us in Western culture, **tonal** melody and harmony are deeply ingrained in our musical experience. In fact, you may hear similarities between Hildegard's modal melodies and the melodies and scales used by Middle Eastern sacred traditions; this makes sense, since both developed from the same Eastern Mediterranean religious heritage centuries ago.

A Song for Worship by Hildegard

Hildegard set many of her own texts to music; her poetry is characterized by brilliant imagery and creative language. Some of her songs celebrate the lives of local saints such as Saint Rupert, the patron of her monastery, while others praise the Virgin Mary, comparing her to a blossoming flower or branch and celebrating her purity. Our example is an *Alleluia* (Listening Guide 2), derived from the Hebrew words for "Praise [be] to God"; to this day, some version of the "Alleluia" is used in most Christian communities to express joyful celebration. Hildegard wrote this chant for a specific occasion—a feast day for the Virgin Mary. Might Hildegard have found particular inspiration as a woman writing in honor of a woman?

The chant is in three parts, beginning and ending with the word "Alleluia" (meant to be sung by the entire worship community) and featuring a **verse** in the middle, meant to be sung by a single leader. The leader first sings the opening phrase of the chant, and then that same phrase is repeated in **unison** by the choir. This **responsorial** practice of group repetition of a leader's text-music phrase has its roots in ancient Jewish practice. It differs from call and response (which we will encounter in a later chapter) because in this case the people are expected to repeat the leader's words and melody precisely, rather than changing the idea. Hildegard

Responsorial singing

By the way . . .

Did Women Sing Sacred Music?

In the earliest years of the Christian church, women, although excluded from the priesthood, did sing in services as members of the congregation and the choir. When the church's practices became standardized in the fourth century, however, church leaders embraced St. Paul's admonition that women keep silent in church, and congregational singing gave way to professional choirs of men and boys. Women like Hildegard were the exception, entering all-female religious institutions, or convents. There, they could pursue music as self-expression to glorify the divine services. Nuns were trained in singing and even instrument playing, and they convened daily to celebrate the Offices and the Mass through song, just as their male counterparts did. One twelfth-century writer noted that "on feast days the nuns sit quietly in the cloister and practice reading and singing." In this secluded musical world, nuns also became composers of chant and eventually of polyphony. Modern scholarship has shown these practices were by no means isolated phenomena, and rich documentation continues to surface about the many musical communities of cloistered women across early modern Europe.

LISTENING GUIDE 2 3:30

Hildegard of Bingen: *Alleluia, O virga mediatrix* (*Alleluia, O mediating branch*)

DATE: Late 12th century

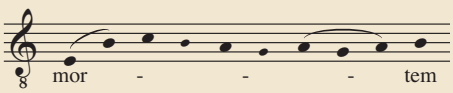
GENRE: *Alleluia* plainchant, from the Proper of the Mass on feasts for the Virgin Mary

What to listen for

Melody	Unaccompanied, conjunct line with some expressive leaps and melismas.	Expression	Dramatic leaps of a fifth; high-range climaxes on important words.
Rhythm	Free and nonmetric, following the flow of words.	Performing forces	*A cappella* choir (voices alone), alternating soloist and choir.
Texture	Monophonic (single line).	Text	Prayer to the Virgin Mary, written by Hildegard.
Form	Three-part structure ("Alleluia"-verse-"Alleluia"), performed responsorially.		

	TEXT	TRANSLATION	PERFORMANCE
0:00	Alleluia.	Alleluia.	Solo intonation, then choral response; very melismatic.
0:45	O virga mediatrix	O mediating branch	Solo verse, with several melismas.
	sancta viscera tua mortem superaverunt,	Your holy flesh has overcome death,	Higher range, neumatic text setting.
	et venter tuus omnes creaturas illuminavit	and your womb has illuminated all creatures	
	in pulchro flore de suavissima integritate	through the beautiful flower of your tender purity	
	clausi pudoris tui orto.	that sprang from your chastity.	Melismatic at end.
2:56	Alleluia.	Alleluia.	Chorus; return to opening.

Expressive leap of rising fifth and melisma on "mortem" (death):



Now try the **Listening Quiz.**

elaborates some words with melismas, especially in the last line, describing the Virgin's purity.

Because we know that Hildegard composed this praise song, it is *not* "Gregorian" chant—it is not part of the established repertory of praise song that was

sanctioned in her day. The notion that *new* praise song could be used in the liturgy was very controversial at the time. How could a mere human come up with prayer melodies that would be appropriate for communication with God? This was all the more complicated for Hildegard, since many in the church held that women were unworthy to aspire to connection with the divine. She had to strike a balance between claiming divine inspiration and not appearing to be heretical or even devilish.

CRITICAL THINKING

1. Why was it a problem for medieval individuals to "claim credit" for composing plainchant?
2. How did Hildegard of Bingen instill her music with emotional expression?

YOUR TURN TO EXPLORE

Consider the way worship music is used in other communities around the world (for example, in Chinese or Vietnamese Buddhism, native traditions in both North and South America, Hindu practices in South Asia). How do other experiences of singing to communicate with the divine compare with the example considered in this chapter?

Singing in Friendship: Musical Collaboration in Early Secular Song

CHAPTER 13

"Come sing to me a bawdy song, make me merry."
—William Shakespeare, from *Henry IV*, Part 1

KEY POINTS

- Social song is a common feature across cultures. **Polyphonic** social singing (with two or more simultaneous lines) developed more than a thousand years ago as a central activity of Western culture.
- Amateur singing expanded in the Renaissance through the medium of print and the genre of the **madrigal**, a type of secular polyphonic part song.
- Madrigals often feature expressive text setting, word painting, and multiple meanings.

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When friends get together to celebrate, singing can't be far behind. Spontaneous social song is often **monophonic** throughout world cultures: everyone sings the same melody (think of "Happy Birthday"). Western culture has also developed a complex and widespread tradition of social **part song**, in which separate musical lines are combined into a harmonious whole—a fitting sonic image for friendship.



The original notation of the canon *Sumer is icumen in* (c. 1250).

GROUNDS AND ROUNDS

The tradition of singing that combines two or more simultaneous melodic lines—**polyphony**—is probably very old indeed, and predates the development of musical notation in the West. Most evidence about early polyphony is connected to sacred music—the church was, after all, the institution through which learning was preserved in the Middle Ages. However, a few examples of nonreligious (secular) social song have been preserved, and one of the earliest is remarkable in its setting as a **round** (where each voice enters in succession, with the same melody), resulting in as many as six voices singing at once.

Sumer is icumen in (*Summer Is Come*; Listening Guide 3) was composed around 1250 and was probably sung by the com-

Anonymous: *Sumer is icumen in* (*Summer Is Come*)

DATE: c. 1250

GENRE: Perpetual round

What to listen for

Melody	Lilting melody, set syllabically.	Form	Sung three times over two insistent repeated tenor parts: solo, then two-voice round, then four-voice round (on our recording).
Rhythm	Simple pattern of long-short-long-short throughout.		
Harmony	Modern sounding, with many thirds and sixths.	Performing forces	*A cappella*; six voices (male).
Texture	Imitative; up to six-part polyphony.	Text	Middle English, in praise of summer.

0:00 Tenor patterns alone: "Sing cuccu."
Solo voice enters over tenor pattern.

0:33 Two voices in imitation, tenor patterns continue.

1:06 Four voices in imitation over continuing tenor patterns.
Voices drop out one by one, leaving only the tenor.

Opening of two-voice round over bass patterns:



MIDDLE ENGLISH

Sumer is icumen in, Lhude sing cuccu!
Groweþ sed and bloweþ med
and springþ þe wde nu. Sing cuccu!
Awe bleteþ after lomb, Lhouþ after calve cu.
Bulluc sterteþ bucke verteþ
murie sing cuccu! Cuccu, cuccu.
Wel singes þu cuccu, Ne swik þu naver nu!
Sing cuccu nu; sing cuccu!

MODERN ENGLISH

Summer is come, sing loud, cuckoo!
The seed grows and the meadow blooms,
and now the woods turn green. Sing, cuckoo!
The ewe bleats after the lamb, the cow lows after the calf,
the bullock leaps, the billy goat farts,
sing merrily, cuckoo! Cuckoo, cuckoo!
You sing well, cuckoo. Don't ever stop now!
Sing, cuckoo, now; sing cuckoo!

munity residing at an abbey in Reading, England, where the manuscript of the work was found. The text, written in Middle English, celebrates the coming of summer and the renewal of all living things. Because the manuscript was copied at a religious institution, it was given a Latin sacred text as well: *Perspice Christicola*, a reflection on Christ's crucifixion and resurrection.

The catchy tune unfolds in a never-ending round over two tenor voices that sing two short repeated ideas (an ostinato or **ground**), exchanging them back and forth. The song can be sung by one, two, three, or four singers in a round, much like *Row, Row, Row Your Boat* (iMusic, p. 27). The simple rhythm of the melody (long-short-long-short) and its limited range, as well as the regular repetition of phrases, make this piece easily accessible for untrained singers. Try it with your classmates—recreate this example of musical friendship from almost a thousand years ago!



Musicians perform a French secular song with voice, flute, and lute. *The Prodigal Son Among the Courtesans* (sixteenth century, artist unknown).

RENAISSANCE SOCIAL SINGING: THE MADRIGAL

"Since singing is so good a thing, I wish that all men would learne to sing."
—William Byrd (c. 1540–1623)

Social singing continued to play an essential role in Renaissance Europe, as evidenced by the popularity of the sixteenth-century **madrigal**, the most important secular genre of the era. The madrigal was an aristocratic form of poetry and music that first flourished at the Italian courts as a favorite diversion of cultivated amateurs. Its music was designed to be relatively easy for a group of friends to pick up and sing. The text consisted of a short poem of lyric or reflective character, often including emotional expressions of weeping, sighing, trembling, and dying, which composers set vividly. Love and unsatisfied desire were popular topics, but by no means the only ones. Humor and satire, political themes, and scenes of city and country life also filled the texts, as did multiple layers of "insider meaning." One of the most artful and influential composers of the Italian madrigal tradition was Claudio Monteverdi (1567–1643), who famously declared that his music was designed to serve the expressive power of the texts he chose to set.

Texts

Just as Shakespeare adapted the Italian sonnet, so English composers developed the Italian madrigal into a native art form during the late sixteenth century and the reign of Elizabeth I (1558–1603). In their own madrigals, some English composers followed the late Italian model, setting dramatic love poetry in serious, weighty works, while others favored simpler texts in more accessible settings. New humorous madrigal types were cultivated, some with refrain syllables such as "fa la la." One of the most important English madrigal composers was John Farmer.



A typical pastoral scene of a shepherd and shepherdess, by **Januarius Zick** (1730–1797).

JOHN FARMER (c. 1570–1603)

The English composer Farmer was active in Dublin, Ireland, as an organist and master of the choirboys at Christ Church. In 1599, he moved to London and published his only collection of four-voice madrigals. Farmer used clever word painting in these light-hearted works and helped shape the madrigal into a truly native art form.

MAJOR WORKS: English songs and madrigals (for four and six voices).

John Farmer's *Fair Phyllis*

The pastoral text, lively rhythms, and good humor of *Fair Phyllis* make it a perfect example of the English madrigal. The poem tells of a shepherdess (Phyllis) being pursued by her lover Amyntas (their names are stock ones for such rustic characters). The narrative brings their story to a happy conclusion with their amorous love play. English composers adopted the Italian practice of word painting, allowing us to "hear" this charming story (Listening Guide 4). While it's fun to listen to this madrigal, more fun is to "tell" the story in interactive social song—remember, this music was designed for friends to sing to each other, rather than for professionals to perform to an audience. The melodies are simple enough that you might be able to sing them yourself after you've heard them a few times. How does your connection to the story change when you tell it, rather than hearing it?

CRITICAL THINKING

1. How are the "ground" parts of *Sumer is icumen in* differentiated from the "round"?
2. What aspects of *Fair Phyllis* make it suitable for amateur performance?

YOUR TURN TO EXPLORE

Can you find examples of twenty-first-century part songs (whether in North America or elsewhere) that are designed for social singing rather than concert performance? Does the number of singers in a group affect the performance, in terms of hearing the words clearly or being able to follow the interaction of the voices? Is the effect different if the musical story is sung by a mixed-gender rather than single-gender group?

LISTENING GUIDE 4 1:21

Farmer: *Fair Phyllis*

DATE: Published 1599

GENRE: English madrigal

What to listen for

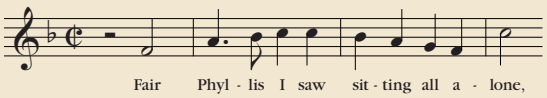
Melody	Dancelike, diatonic melody.	Expression	Word painting on opening line ("all alone") and "up and down."
Rhythm/meter	Lively rhythms; begins in duple meter, shifts to triple and back.	Performing forces	Four voices (SATB), *a cappella*.
Texture	Varied: first monophonic, then some imitation; homorhythmic for last line.	Text	Light-hearted pastoral English poem.
Form	Short, repeated sections.		

TEXT

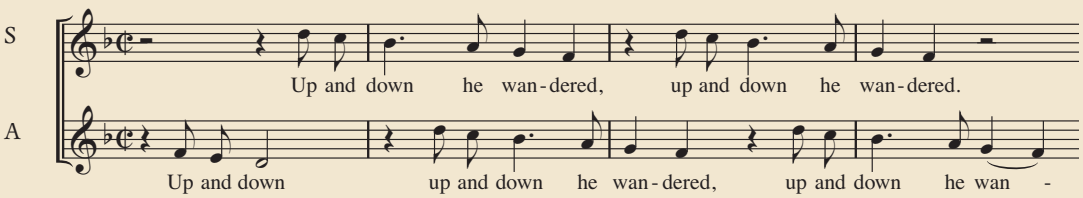
0:00 Fair Phyllis I saw sitting all alone,
Feeding her flock near to the mountain side.
The shepherds knew not whither she was gone,
But after her [her] lover Amyntas hied.
0:24 Up and down he wandered, whilst she was missing;
When he found her, oh, then they fell a-kissing.
0:48 Up and down . . .

Examples of word painting

"Fair Phyllis I saw sitting all alone"—sung by soprano alone:



"Up and down"—descending line, repeated in all parts imitatively; shown in soprano and alto:



Now try the **Listening Quiz.**

CHAPTER 14

Remember Me: Personalizing the Motet in the Renaissance

"We know by experience that song has great force and vigor to move and inflame the hearts of men to invoke and praise God with a more vehement and ardent zeal."

—John Calvin

KEY POINTS

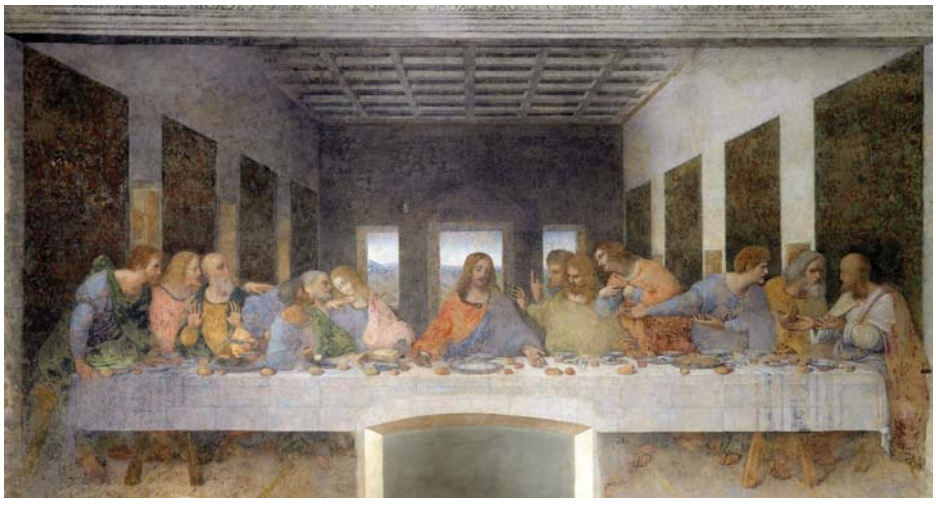
- Renaissance sacred music was generally performed ***a cappella*** (for unaccompanied voices) and features a fuller, more consonant sound (with "sweet" thirds and sixths) than medieval music. Some works are built on a fixed, preexisting melody (**cantus firmus**).
- Josquin des Prez's *Ave Maria . . . virgo serena* is a **motet** to the Virgin Mary set in varied textural styles, which are designed to convey the changing meanings in the text.

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Religious belief continued as a core aspect of identity in the Renaissance, even as the nature of that belief shifted to a more personal connection to the divine. This shift is perhaps most clearly reflected in the different artistic renditions of the Virgin Mary, on whom worshippers began to focus at this time.

Visual arts

Medieval painting presented life through symbolism; the Renaissance preferred realism. Medieval painters posed their idealized figures impersonally, facing frontally; Renaissance artists developed profile portraiture and humanized their subjects. Space in medieval works was organized in a succession of planes that the



Leonardo da Vinci (1452–1519), whose remarkable *Last Supper* is the most reproduced religious painting of all time, was a contemporary of composer Josquin des Prez.





Medieval and Renaissance artistic approaches. LEFT: **Cimabue** (c. 1240–1302) aims to create an ideal effect, using magnificent colors, and there is an emotional distance between the characters that is in keeping with their distance from the worldly. RIGHT: **Raphael** (1483–1520) shapes a more realistic environment, and the emotional bond between mother and child resonates with the faithful's trust that the Virgin will care for those who believe in her.

eye perceived as a series of episodes, but Renaissance painters made it possible to see the whole simultaneously. They discovered the landscape, created the illusion of distance, and focused on the physical loveliness of the world. Echoing the visual arts, musicians helped to reinforce and intensify this newly personal approach to praise-through-beauty.

RENAISSANCE SACRED MUSIC

The Renaissance marks the passing of European society from a predominantly religious orientation to a more secular one, and from an age of unquestioning faith and mysticism to one of growing reliance on reason and scientific inquiry. A new way of thinking centered on human issues and the individual. People gained confidence in their ability to solve their own problems and to order their world rationally, without relying exclusively on tradition or religion. This awakening, called **humanism**, was inspired by the ancient cultures of Greece and Rome, its writers and artworks.

Humanism

In attempting to reconcile the needs of the individual with the primacy of the divine, musicians expanded their approaches to sung worship. In addition to the monophonic Gregorian chant that defined Catholic prayer, music for church services included hymns, motets, and polyphonic settings of the Mass. These were normally multivoiced and, especially in the early Renaissance era, based on preexisting music. They were sung by professional male singers trained from childhood in cathedral choir schools.

***A cappella* style**

The vocal forms of Renaissance music were marked by smoothly gliding melodies conceived specially for the voice. In fact, the sixteenth century has come to be regarded as the golden age of the ***a cappella*** style (for voices alone, without instrumental accompaniment). Polyphony in such works was based on the principle of

Imitation

imitation: musical ideas are exchanged between vocal lines, the voices imitating one another so that a similar phrase is heard in different registers. (Imitation is different from round in that the phrases sung by different voices in imitation are *similar* but not *identical*.) The result is a close-knit musical fabric capable of subtle and varied effects, in which each voice participates equally in the polyphonic prayer—a way to combine individual action with collaborative worship. In the matter of harmony, composers of the Renaissance leaned toward fuller chords. They turned away from the open fifths (missing the third of a triad) and octaves preferred in medieval times to the "sweeter" thirds and sixths. The use of dissonance in sacred music was carefully controlled.

Cantus firmus

Polyphonic writing offered the composer many possibilities, such as the use of a fixed melody (***cantus firmus***) in one voice as the basis for elaborate ornamentation in the other voices. Triple meter had been especially attractive to the medieval mind because it symbolized the perfection of the Trinity. Renaissance composers, much less preoccupied with religious symbolism, showed a greater interest in duple meter.

Josquin des Prez and the Motet

"[Josquin] is the master of the notes. They have to do as he bids them; other composers have to do as the notes will."

—Martin Luther

In the Renaissance, one of the most popular genres was the **motet**—a sacred work with a Latin text, for use in the Mass and other religious services. The ability to combine newly written texts of praise with prescribed prayers was part of the ap-



JOSQUIN DES PREZ (c. 1450–1521)

Josquin (as he is known) exerted a powerful influence on generations of composers to follow. After spending his youth in northern Europe, Josquin was employed for most of his varied career in Italy, at courts in Milan and Ferrara and in the papal choir in Rome. In Italy, he absorbed the classical virtues of balance and moderation, the sense of harmonious proportion and clear form, visible in the paintings of the era. Toward the end of his life, he lived in France, where he served as a provost at the collegiate church of Condé.

Josquin appeared at a time when the humanizing influences of the Renaissance were being felt throughout Europe. His music is rich in feeling, characterized by serenely beautiful melodies and expressive harmony.

MAJOR WORKS: Over 100 motets, at least 17 Masses, as well as many French chansons and Italian secular songs.

iMusic: *El grillo* (*The Cricket*)
Inviolata, integra et casta es Maria

LISTENING GUIDE 5 4:38

Josquin: *Ave Maria . . . virgo serena (Hail Mary . . . gentle virgin)*

DATE: 1480s?

GENRE: Latin motet

What to listen for

Melody	High vs. low voices, singing in pairs; opening phrase quotes a chant.	Form	Sectional according to strophes of the poem (each begins "Ave").
Rhythm/meter	Duple meter, with shift to triple, then back.	Expression	Personal plea from composer at the end.
Harmony	Consonant; hollow-sounding cadences.	Performing forces	Four-voice choir; *a cappella*.
Texture	Imitative polyphony, with moments of homorhythm.	Text	Rhymed, strophic prayer to the Virgin Mary.

	TEXT	TRANSLATION	DESCRIPTION
0:00	Ave Maria, gratia plena, Dominus tecum, virgo serena.	Hail Mary, full of grace, The Lord is with you, gentle Virgin.	Four voices in imitation (SATB) quote chant; duple meter.
0:45	Ave cujus conceptio Solemni plena gaudio Caelestia, terrestria, Nova replet laetitia.	Hail, whose conception, Full of solemn joy, Fills the heaven, the earth, With new rejoicing.	Two and three voices, later four voices; more homorhythmic texture.
1:21	Ave cujus nativitas Nostra fuit solemnitas, Ut lucifer lux oriens, Verum solem praeveniens.	Hail, whose birth Was our festival, As our luminous rising light Coming before the true sun.	Voice pairs (SA/TB) in close imitation, then four voices in imitation.
1:59	Ave pia humilitas, Sine viro fecunditas, Cujus annuntiatio, Nostra fuit salvatio.	Hail, pious humility, Fertility without a man, Whose annunciation Was our salvation.	Voice pairs (SA/TB); a more homorhythmic texture.
2:27	Ave vera virginitas, Immaculata castitas, Cujus purificatio Nostra fuit purgatio.	Hail, true virginity, Unspotted chastity, Whose purification Was our cleansing.	Triple meter; clear text declamation; homorhythmic texture.
3:04	Ave praeclara omnibus Angelicis virtutibus, Cujus fuit assumptio Nostra glorificatio.	Hail, famous with all Angelic virtues, Whose assumption was Our glorification.	Imitative voice pairs; return to duple meter.
3:59	O Mater Dei, Memento mei. Amen.	O Mother of God, Remember me. Amen.	Completely homorhythmic; text declamation in long notes, separated by rests.

Now try the **Listening Quiz.**

In His Own Words

"Music is the art of the prophets, the only art that can calm the agitations of the soul."

— *Martin Luther*

peal of the motet for composers, who were able to demonstrate their individual creativity through choice of text as well as musical invention. Motets in praise of the Virgin Mary were extremely popular because of the many religious groups all over Europe devoted to her worship, and also because of the potential for the faithful to identify with the powerful intimacy of the mother-child relationship.

The preeminent composers of motets from the early Renaissance (1450–1520) were from northern Europe, in particular present-day Belgium and northern France. Among these composers, we will consider Josquin des Prez, one of the great masters of sacred music.

Ave Maria . . . virgo serena is a prime example of how Josquin used the motet to experiment with varied combinations of voices and textures to highlight different emotional aspects of the text (Listening Guide 5). In this four-voice composition dedicated to the Virgin Mary, high voices engage in a dialogue with low ones, and imitative textures alternate with **homorhythmic** settings (in which all voices move together rhythmically). Josquin opens the piece with a musical reference to a preexisting chant for the Virgin, but soon drops this melody in favor of a freely composed form that is highly sensitive to the text. Notice that the equality and interdependence of the voices is highlighted by the frequent changes in the way voices are grouped, and that smaller groupings of two or three voices tend to build to the full ensemble at the ends of phrases.

Homorhythm

The final two lines of text, a personal plea to the Virgin ("O Mother of God, remember me"), is set in a simple texture that emphasizes the words, proclaiming the humanistic spirit of a new age. How do you think this direct appeal relates to the change in the depictions of the Virgin shown in the images on page 81? How does the full-chord sound that opens this section compare with the sound of the final "Amen," which is instead an open fifth?

CRITICAL THINKING

1. In what way does the "humanist" approach differ from ways of thinking in the Middle Ages?
2. How does Josquin combine preexisting musical material with his individual creativity? Does this combination of individuality and tradition also connect to other examples we have examined?

YOUR TURN TO EXPLORE

The recording associated with our Listening Guide features a mixed-gender chorus of several voices to a part, but in the Renaissance, sacred music of this sort was almost exclusively sung by small all-male ensembles. Find a recording of this work (or another Josquin motet) by an all-male group (for example: the Hilliard Ensemble, The King's Singers, Chanticleer). How is the effect different from the version on your recording? Which do you find more expressive, and why?

CHAPTER 15

Glory Be: Music for the Renaissance Mass

"Our wisest mortals have decided that music should give zest to divine worship. If people take great pains to compose beautiful music for secular songs, they should devote at least as much thought to sacred song."

—Giovanni Pierluigi da Palestrina

KEY POINTS

- The most solemn ritual of the Catholic Church is the **Mass**, a daily service with two categories of prayers: the **Ordinary** (texts that remain the same for every Mass) and the **Proper** (texts that vary according to the day).
- Renaissance composers set texts from the Ordinary of the Mass (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) for their polyphonic Masses.
- Reformers such as Luther and Calvin believed that monophonic congregational singing in the vernacular should define Christian worship, while the Catholic establishment preferred trained singers and polyphony.
- Giovanni Pierluigi da Palestrina's *Pope Marcellus* Mass met the Council of Trent's demands for *a cappella* singing with clearly declaimed text.

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Does elaborate music in church distract worshippers from their focus on the scriptural text? Or does the sublime power of sound convey ultimate praise, and help the faithful envision the blessings of heaven? To this day, many consider unison song essential for building collective purpose, whether in worship or in other group activity—while others rely on the grandeur of polyphony to convey magnificence and glory, whether in church or in other places of celebration.

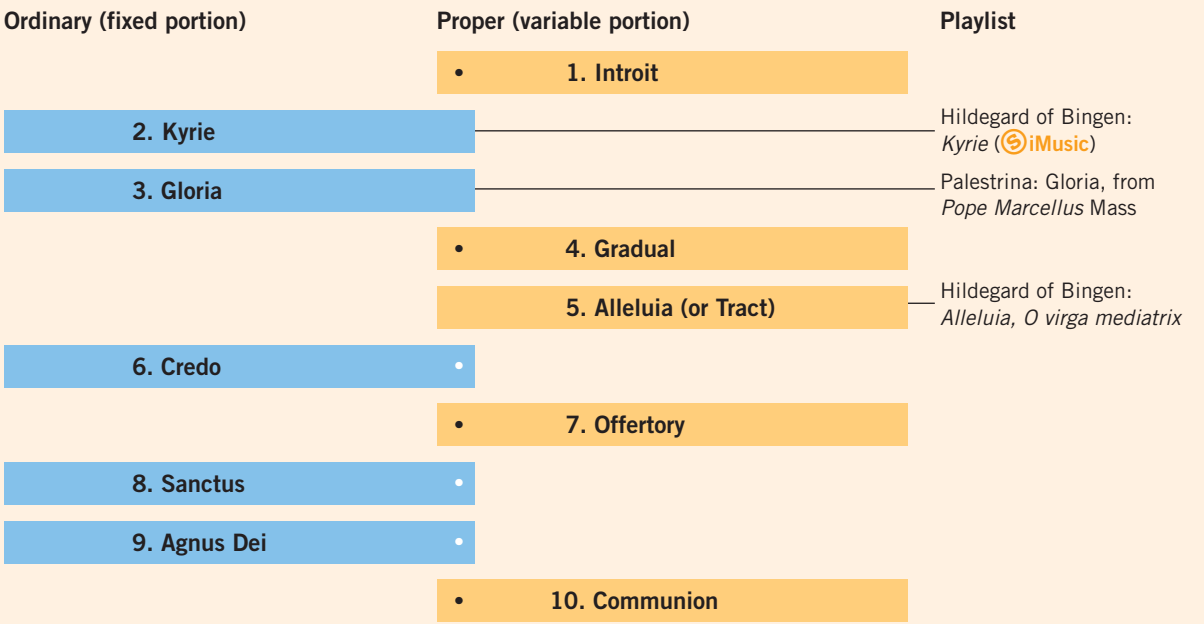
THE RENAISSANCE MASS

A similar debate was at the core of Christian reform in the 1500s: while Protestants argued for the simple unity of congregational singing, Catholics affirmed the power of professional choirs and complex textures, especially in polyphonic settings of the Mass.

A reenactment of the sacrifice of Christ, the **Mass** is the most solemn ritual of the Catholic Church, and the one generally attended by public worshippers. The collection of prayers that makes up the Mass (its liturgy) falls into two categories: the **Ordinary**, texts that remain the same in every Mass; and the **Proper**, texts that

Ordinary and Proper

Musical Sections of the Mass



vary from day to day throughout the church year, depending on the feast being celebrated. Aside from the Kyrie, which is a Greek text, the rest of the Mass was in Latin, the language of the ancient Romans and the language of learning throughout the Middle Ages and Renaissance. You might be surprised to know that the Catholic Church continued to celebrate the Mass in Latin until the middle of the twentieth century.

Ordinary of the Mass

With the rise of Renaissance polyphony, composers concentrated their musical settings on the Ordinary, the fixed portion that was sung daily. Its five prayers are the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. (Today, these sections are recited or sung in the vernacular, the language of the country, rather than in Latin—although in recent years there has been a resurgence of interest in the Latin Mass throughout the world.) The **Kyrie** is a prayer for mercy that dates from the early centuries of Christianity, as its Greek text attests. This prayer is followed by the **Gloria** ("Glory be to God on high"), a joyful hymn of praise. The third section, the **Credo** ("I believe in one God, the Father Almighty"), is the confession of faith and the longest of the Mass texts. Fourth is the **Sanctus** ("Holy, holy, holy"), a song of praise, which concludes with the "Hosanna" ("Hosanna in the highest"). The fifth and last part of the Ordinary, the **Agnus Dei** ("Lamb of God, Who takes away the sins of the world"), is sung three times, with different words for its conclusion. The order of the Mass, with its Ordinary and Proper prayers, appears above. (Recall the *Alleluia* from the Proper of the Mass in Chapter 12.)

In His Own Words

"The Credo is the longest movement. There is much to believe."

— Igor Stravinsky

THE REFORMATION AND COUNTER-REFORMATION

Around the time of Josquin's death (1521), major religious reforms were spreading across northern Europe. In 1517, the Augustinian monk Martin Luther (1483–1546) launched the Protestant movement known as the **Reformation** with his Ninety-Five Theses—a list of reforms he proposed for the practices of the Catholic Church. Rather than adopt these new ideas, the church excommunicated Luther, and the rest is history.

Both Luther and another important reformer, John Calvin (1509–1564), believed that simple, monophonic **congregational singing** in the vernacular should be the basis of Christian worship. Calvin rejected polyphony as distracting from the essential focus on scriptural text: his followers (including the early Pilgrim/Puritan colonists who came to North America from England) embraced the idea that worship song should be monophonic and shared by all congregants. An admirer of Josquin, Luther encouraged *his* followers to add polyphonic worship music to enhance the congregational unison singing; we will examine the result of his idea through the music of J. S. Bach in a later chapter.

The Catholic Church was undergoing its own reform movement, focused on a return to Christian piety, known as the Catholic Reformation or **Counter-Reformation**. This movement, which extended from the 1530s into the early decades of the next century, witnessed sweeping changes in the church as religious orders increased their efforts to help the poor and combat heresy. The church organized what some view as the longest committee meeting in history: the **Council of Trent**, which met, with some interruptions, from 1545 to 1563.

Council of Trent

In its desire to regulate every aspect of religious discipline, the Council of Trent took up the matter of church music. The attending cardinals noted the corruption of traditional chants by the singers, who added extravagant embellishments to the Gregorian melodies. They also objected to the use of certain instruments

By the way . . .

Did Palestrina Save Polyphony?

One frequently told story about Palestrina is that he single-handedly saved polyphonic music by writing his *Pope Marcellus* Mass to meet the Council of Trent's requirements of simplicity and clarity of text. This myth was apparently begun shortly after the composer's death in 1594 and perpetuated through an early twentieth-century opera entitled *Palestrina*. Recent scholarship has shown that Palestrina's Mass was probably written some years before the Council's recommendations on music, and that other, lesser-known composers more centrally influenced the Council's decision to allow polyphony. Furthermore, Palestrina did not fully abandon complex, imitative writing, nor did he avoid using secular music in his Masses—several are modeled on madrigals and chansons, and two are notably based on a popular monophonic song, *L'homme armé*. Still, there is no question that Palestrina's *Pope Marcellus* Mass is a masterwork of polyphonic clarity, which has served as a model for future composers of the Catholic Mass.



GIOVANNI PIERLUIGI DA PALESTRINA (c. 1525–1594)

Palestrina (named for the town where he was born) worked as an organist and choirmaster at various Italian churches, including St. Peter's in Rome, where he spent the last twenty-three years of his life. He wrote largely sacred music—his output of Masses exceeds that of any other composer—and his music represents the pure *a cappella* style of vocal polyphony typical of the late Renaissance. He strove to make the words understood by properly accentuating them, thereby meeting the guidelines of the Catholic reform.

MAJOR WORKS: Over 100 Masses (including the *Pope Marcellus* Mass) as well as madrigals and motets.

in religious services, the practice of incorporating popular songs in Masses, the secular spirit that had invaded sacred music, and the generally irreverent attitude of church musicians. In polyphonic settings of the Mass, the cardinals claimed, the sacred text was made unintelligible by the elaborate texture. Some advocated abolishing polyphony altogether and returning to Gregorian chant, but there were many music lovers among them who opposed so drastic a step.

The committee assigned to deal with the music problem issued only general recommendations in favor of a pure vocal style that would respect the integrity of the sacred texts, avoid virtuosity, and encourage piety. We will hear some of these traits in the glorious polyphony by the Italian master Giovanni Pierluigi da Palestrina.

Palestrina and the *Pope Marcellus* Mass

Palestrina's *Pope Marcellus* Mass was once thought to have been written to satisfy the Council of Trent's recommendations for polyphonic church music, but this is probably not true. Since the papal choir sang without instrumental accompani-



Palestrina worked at the Vatican in Rome, where **Michelangelo** (1475–1564) painted the famous Sistine Chapel ceiling. *The Creation of Adam* (c. 1511).

Palestrina: *Pope Marcellus* Mass, Gloria

DATE: Published 1567

GENRE: Gloria, from his setting of the Mass Ordinary

What to listen for

Melody	Shifts between high- and low-range voices.	Form	Through-composed (no major section repeated), with some short ideas exchanged between voices.
Rhythm/meter	Slow duple meter, weak pulse.	Expression	Focus on the clarity of the words.
Harmony	Full, consonant harmony.	Performing forces	Six-part choir, *a cappella*.
Texture	Monophonic opening; then homorhythmic, with some polyphony; frequent changes in the density of voices.	Text	Hymn of praise; second movement of the Ordinary of the Mass.

	TEXT	NO. OF VOICES	TRANSLATION
0:00	Gloria in excelsis Deo	1	Glory be to God on high,
	et in terra pax hominibus	4	and on earth peace to men
	bonae voluntatis.	4	of good will.
	Laudamus te. Benedicimus te.	4	We praise Thee. We bless Thee.
	Adoramus te.	3	We adore Thee.
	Glorificamus te.	4	We glorify Thee.
	Gratias agimus tibi propter	5/4	We give Thee thanks for
	magnam gloriam tuam.	3/4	Thy great glory.
	Domine Deus, Rex caelestis,	4	Lord God, heavenly King,
	Deus Pater omnipotens.	3	God, the Father Almighty.
	Domine Fili	4	O Lord, the only-begotten Son,
	unigenite, Jesu Christe.	6/5	Jesus Christ.
	Domine Deus, Agnus Dei,	3/4	Lord God, Lamb of God,
	Filius Patris.	6	Son of the Father.
2:44	Qui tollis peccata mundi,	4	Thou that takest away the sins of the world,
	miserere nobis.	4	have mercy on us.
	Qui tollis peccata mundi,	4/5	Thou that takest away the sins of the world,
	suscipe deprecationem nostram.	6/4	receive our prayer.
	Qui sedes ad dexteram Patris,	3	Thou that sittest at the right hand of the Father,
	miserere nobis.	3	have mercy on us.
	Quoniam tu solus sanctus.	4	For Thou alone art holy.
	Tu solus Dominus.	4	Thou only art the Lord.
	Tu solus Altissimus.	4	Thou alone art most high.
	Jesu Christe, cum Sancto Spiritu	6/3/4	Jesus Christ, along with the Holy Spirit
	in gloria Dei Patris.	4/5	in the glory of God the Father.
	Amen.	6	Amen.

ment, this Mass was most likely performed *a cappella*. It was written for six voice parts—soprano, alto, two tenors, and two basses, a typical setting for the all-male church choirs of the era. The highest voice was sung by boy sopranos or male falsettists (singing in falsetto, or head voice), and the alto part by male altos, or countertenors (tenors with very high voices).

The Gloria from the *Pope Marcellus* Mass exhibits Palestrina's hallmark style—restrained, serene, and celestial. The opening line, "Gloria in excelsis Deo" ("Glory be to God on high"), is chanted by the officiating priest. For the remaining text, Palestrina constructed a polyphonic setting, balancing the harmonic and polyphonic elements so that the words are clearly audible, an effect that foreshadows the recommendations of the Council of Trent (Listening Guide 6). His music is representative of the pure *a cappella* style of vocal polyphony of the later Renaissance. It reflects the Catholic Church's belief that heavenly sounds produced by trained professionals would be more spiritually powerful than the rough song of an untrained congregation—the precise opposite of Calvin's concept of a "musical priesthood of all the faithful."

Listening Activity

Comparing styles 2: Medeival, Renaissance, and Baroque

CRITICAL THINKING

1. What were some differences and similarities between Protestant and Catholic approaches to musical worship?
2. How did the Council of Trent influence the performance and style of sacred music?

YOUR TURN TO EXPLORE

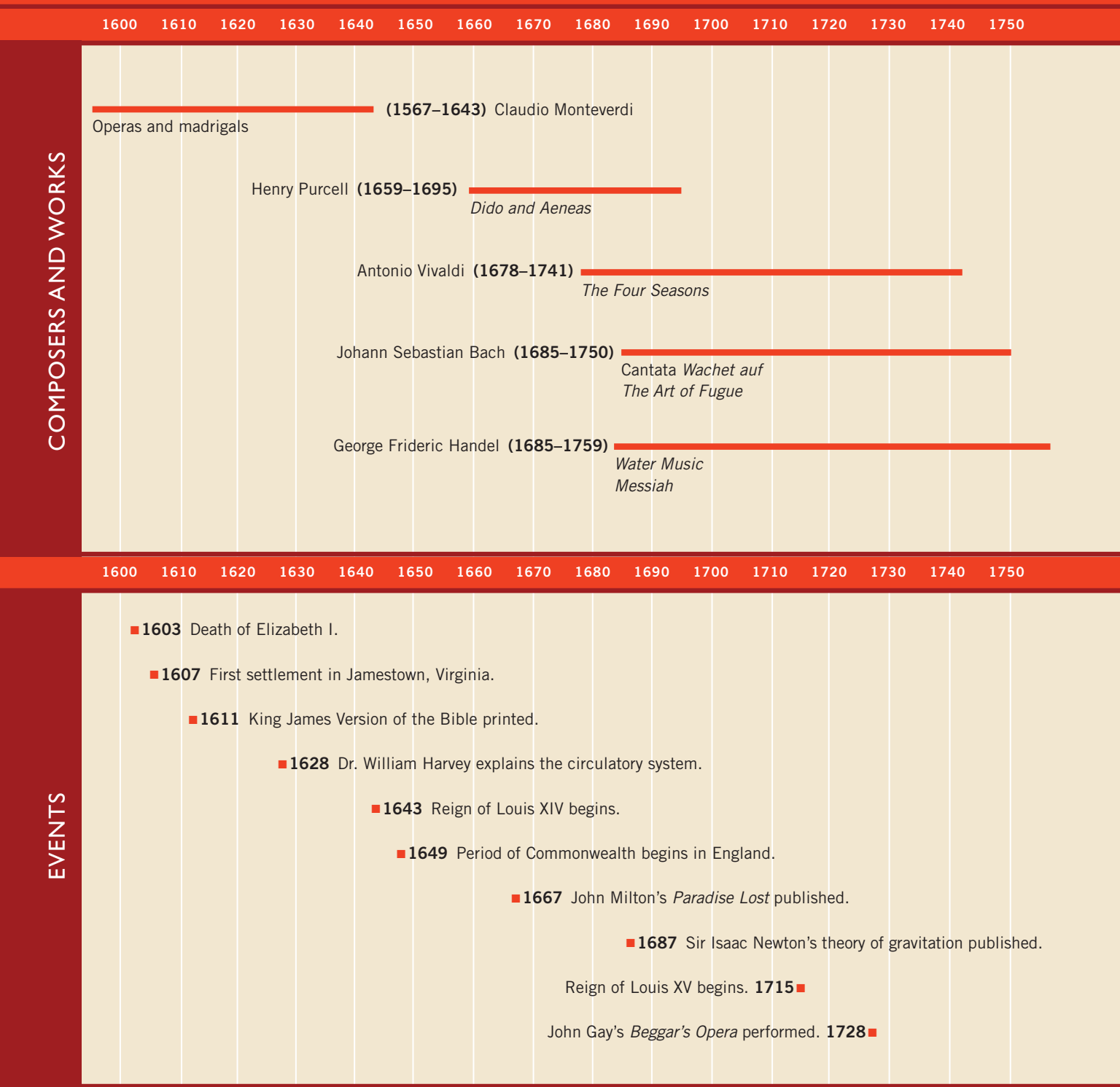
Consider public events that involve "community spirit"—sports, political rallies, church services, etc. How is music used to foster that spirit? How do songs that are sung by the entire gathering differ from music played by professional musicians to "create the mood" at the event? Have you attended community events in which you were particularly inspired by the music? Was it participatory or listener-directed, or a combination of both?

A Comparison of Medieval, Renaissance, and Baroque Styles

	Medieval (c. 400–1450)	Renaissance (c. 1450–1600)	Baroque (c. 1600–1750)
Composers	Hildegard, Notre Dame composers.	Josquin des Prez, Palestrina, Farmer.	Monteverdi, Purcell, Vivaldi, Bach, Handel.
Melody	Conjunct, small range.	Arched, smooth, asymmetrical melodies.	Lyrical and chromatic; continuous flow (late).
Rhythm/ meter	Nonmetric (early); triple meter.	Regular, gentle pulse; duple meter.	Strongly rhythmic (late).
Harmony	Modal.	Modal, moving toward tonality.	Major and minor tonality.
Texture	Monophonic (early); nonimitative polyphony (late).	Imitative polyphony.	Mixed textures; polyphonic (late).
Medium	*A cappella* vocal music.	*A cappella* vocal music.	Voices with instruments.
Vocal genres	Chant, organum, chanson, motet, Mass.	Mass, motet, madrigal, chanson.	Opera, cantata, oratorio.
Instrumental genres	Dance music.	Dance music.	Sonata, concerto, suite.
Use of pre-existent music	Sacred music based on chant.	Sacred music using cantus firmus (early); move toward freely composed.	Freely composed.
Performance sites	Church, court.	Church, court, home.	Public theaters, court, church.

Find an interactive version of this chart on **StudySpace.**

BAROQUE ERA


1600 1610 1620 1630 1640 1650 1660 1670 1680 1690 1700 1710 1720 1730 1740 1750
COMPOSERS AND WORKS
(1567–1643) Claudio Monteverdi
Operas and madrigals
Henry Purcell (1659–1695)
Dido and Aeneas
Antonio Vivaldi (1678–1741)
The Four Seasons
Johann Sebastian Bach (1685–1750)
Cantata Wachet auf
The Art of Fugue
George Frideric Handel (1685–1759)
Water Music
Messiah
1600 1610 1620 1630 1640 1650 1660 1670 1680 1690 1700 1710 1720 1730 1740 1750
EVENTS
1603 Death of Elizabeth I.
1607 First settlement in Jamestown, Virginia.
1611 King James Version of the Bible printed.
1628 Dr. William Harvey explains the circulatory system.
1643 Reign of Louis XIV begins.
1649 Period of Commonwealth begins in England.
1667 John Milton's Paradise Lost published.
1687 Sir Isaac Newton's theory of gravitation published.
Reign of Louis XV begins. 1715
John Gay's Beggar's Opera performed. 1728

PART 3



Judith Leyster (1609–1660), *The Flute Player.*

The Baroque Era

Prelude 3 Music as Exploration and Drama

16 Performing Grief: Purcell and Early Opera

17 Musical Sermons: Bach and the Lutheran Cantata

18 Textures of Worship: Handel and the English Oratorio

19 Grace and Grandeur: The Baroque Dance Suite

20 Sounding Spring: Vivaldi and the Baroque Concerto

21 Process as Meaning: Bach and *The Art of Fugue*

PRELUDE 3

Music as Exploration and Drama

"These harmonic notes are the language of the soul and the instruments of the heart."
—Barbara Strozzi (1619–1677)

Music intensifies emotion. This may seem self-evident to us in the twenty-first century, but it was in the period that we are about to explore — the 1600s and early 1700s—that Europeans set out to develop musical approaches designed to "ramp up" various emotional states and help listeners experience their diversity more deeply.

Composers and performers became increasingly interested in how music could enhance the expression of words—most prominently through the development of a kind of musical theater called opera, but also through the training of specialized singers whose **virtuosity** (remarkable technical skill) made the amateur singing tradition of the Renaissance seem outdated and bland. Even more novel was a significant focus on the expressive power of musical instruments—not only in conjunction with voices, but on their own. While purely instrumental music existed before the 1600s, in the Baroque era it became much more prominent with the development of several new genres and the refinement of instrumental building construction and performance techniques.

Virtuosity

During the early part of this period, musicians seemed almost giddy with the possibilities for intense expression, creating works that appear designed to swing between musical extremes. As time passed, such experimentation gave way to a



The Flemish painter **Peter Paul Rubens** (1577–1640) instills his paintings with high energy and drama. His voluptuous nudes, as in *Diana and Her Nymphs*, established the seventeenth-century ideal of feminine beauty.





Renaissance and Baroque sculptural approaches. LEFT: **Michelangelo** shows us David in contemplation. RIGHT: In contrast, **Bernini** captures David in mid-slingshot.

more standardized approach: the later Baroque is characterized by a greater interest in predictable musical forms and procedures.

"BAROQUE" ART AND CULTURE

The years between 1600 and 1750 represent a period of change, adventure, and discovery. The conquest of the New World stirred the imagination and filled the treasuries of Western Europe. The ideas of Galileo and Copernicus in physics and astronomy, of René Descartes in mathematics, and of Spinoza in philosophy were milestones in the intellectual history of Europe. The English physician William Harvey explained the circulation of the blood, and Sir Isaac Newton formulated the theory of gravity. Empires clashed for control of the globe.

There was appalling poverty and wasteful luxury, magnificent idealism and savage oppression. Baroque art—with its vigor, elaborate decoration, and grandeur—projected the pomp and splendor of the era. Indeed, the term "baroque" (applied in retrospect by later writers who saw this period as excessively extravagant) derives from a Portuguese word that originally meant "misshapen" or "distorted."

A comparison between the two depictions of the biblical figure David above, one by Renaissance artist Michelangelo (1475–1564) and the other by Bernini (1598–1680), clearly reveals the Baroque love of the dramatic. The earlier sculpture is balanced, calm, reflective; on his shoulder is the sling with which he has just slain the giant Goliath, but the overall effect is static, poised. The Baroque David shows the young man in motion, every muscle in his body tensed in the act that will save his people. In like fashion, the Venetian school of painters and Northern masters

such as Flemish artist Peter Paul Rubens captured the dynamic spirit of the new age, producing canvases ablaze in color and movement (see illustration on p. 94).

Aristocratic culture

The Baroque was an era of absolute monarchy. Rulers throughout Europe modeled their courts on Versailles, a sumptuous palace on the outskirts of Paris. Louis XIV's famous statement "I am the State" summed up a way of life in which all art and culture served the ruler. Courts large and small maintained elaborate musical establishments, including opera troupes, chapel choirs, and orchestras. Baroque opera, the favorite diversion of the aristocracy, told stories of the gods and heroes of antiquity, in whom the nobility and courtiers saw flattering likenesses of themselves.



Jan Vermeer (1632–1675) is well known for his painting of middle-class women playing a keyboard instrument. *Young Woman at a Virginal*.

The middle classes, excluded from the salons of the aristocracy, created a culture of their own. Their music-making took place in the home. It was for the middle classes that the comic opera and the novel, both genres filled with keen and witty observations on life, came into being. For them, painting abandoned its grandiose themes and turned to intimate scenes of bourgeois life. The Dutch School, embodying the vitality of a new middle-class art, reached its high point with Rembrandt and Jan Vermeer (see illustration).

The Baroque was also an intensely devout period, with religion a rallying cry on some of the bloodiest battlefields in history. Protestants were centered in England, Scandinavia, Holland, and northern Germany, all strongholds of the rising middle class. On the Catholic side were two powerful dynasties: the French Bourbons and the Austrian-Spanish Hapsburgs, who fought one another as fiercely as they did their Protestant foes. Religion was an equally important part of life in the New World as well, both in the colonies of Protestant refugees who settled on the East Coast of North America and in the fervently Catholic Spanish and French colonies (Spanish in what is now Mexico, Central America, and the southwestern United States; French in Canada, the Mississippi valley, and the Gulf Coast).

Creative artists played a variety of roles in Baroque society. Rubens was not only a famous painter but also an ambassador and friend of princes. The composer Antonio Vivaldi was also a priest, and George Frideric Handel an opera impresario. Artists usually functioned under royal or princely patronage, or, like Johann Sebastian Bach, they might be employed by a church or city administration. In all cases, artists were in direct contact with their public. Many musical works were created for specific occasions—an opera for a royal wedding, a dance suite for a court festivity, a cantata for a religious service—and for immediate use.

MAIN CURRENTS IN BAROQUE MUSIC

"The end of all good music is to affect the soul."

—Claudio Monteverdi

One of the most significant characteristics of the early Baroque style was a shift from a texture of several independent parts (polyphony) to one in which a single melody stood out (homophony).

A group of Florentine writers, artists, and musicians known as the Camerata (a name derived from the Italian word for "salon") first cultivated this approach, which

they called "the new style," around 1600. The members of the Camerata were aristocratic humanists who aimed to resurrect the musical-dramatic art of ancient Greece. Although little was known of ancient music, the Camerata deduced that it must have heightened the emotional power of the text. Thus their "new style" consisted of a melody that moved freely over a foundation of simple chords.

A new kind of notation accompanied the "new style": since musicians were familiar with the basic harmonies, the composer put a numeral above or below the bass note, indicating the chord required (a kind of notation called **figured bass**), and the performer filled in the necessary harmony. This system, known as **basso continuo**, provided a foundation over which a vocal or instrumental melody could unfold. It led to one of the most significant changes in all music history: the establishment of **major-minor tonality** (see Chapter 4). With this development, the thrust to the key note, or tonic, became the most powerful force in music. Each chord could assume its function in relation to the key center, and the movement between keys, governed by tonality, helped shape a musical structure. Composers were able to develop forms of instrumental music larger than had ever before been known.



The grand staircase of the Residenz, home of the prince-bishop of Würzburg, is a superb example of Baroque interior design, with its sculptural ornaments and elaborate decorations.

The Camerata's members engaged in excited discussions about their new homophonic music, which they also proudly named "the expressive style." The group soon realized that their approach could be applied not only to a short poem but also to an entire drama, fostering the most notable Baroque innovation: "drama through music," or what we now call **opera**.

Expansive melody

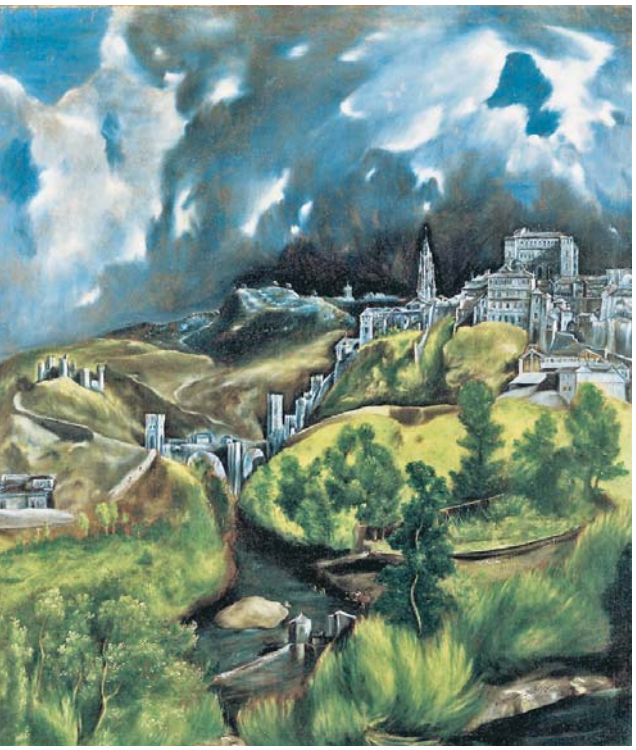
The elaborate scrollwork of Baroque architecture found its musical equivalent in the principle of continuous expansion of melody. A movement might start with a striking musical figure that would then be repeated and varied with seemingly infinite modifications, driven by rhythms that helped capture the movement of this dynamic age. In vocal music, wide leaps and chromatic tones helped create melodies that were highly expressive of the text.

Dissonance

Baroque musicians used dissonant chords more freely, for emotional intensity and color. In setting poetry, for example, a composer might choose a dissonance to heighten the impact of a particularly meaningful word. The dynamic contrasts achieved in Renaissance music through varied imitative voicings gave way to a more nuanced treatment in the Baroque, allowing for a more precise expression of emotions, especially of the text. Dramatic *forte/piano* contrasts and echo effects were also typical of the era.

The Rise of the Virtuoso Musician

As the great musical instrument builders in Italy and Germany improved and refined their instruments, Baroque performers responded with more virtuosic playing. Composers in turn wrote works demanding even more advanced playing



The rapturous mysticism of the Counter-Reformation found expression in this eerie landscape of **El Greco** (1541–1614), *View of Toledo.*

techniques. Out of these developments came the virtuosic violin works of Antonio Vivaldi (see Chapter 20).

Instrumental virtuosity had its counterpart in the vocal sphere. Women began to forge careers as professional singers (see HTTN 2), and the rise of opera brought with it the development of a phenomenal vocal technique, exemplified in the early eighteenth century by the **castrato**, a male singer who was castrated during boyhood in order to preserve the soprano or alto register of his voice for the rest of his life. What resulted, after years of training, was an incredibly agile voice of enormous range, powered by breath control unrivaled by most singers today. The castrato's voice combined the lung power of the male with the brilliance of the female upper register. Strange as it may seem to us, Baroque audiences associated this voice with heroic male roles. When castrato roles are performed today, they are usually sung in a lower register by a tenor or baritone, or in the original register by a countertenor or a woman singer in male costume.

Improvisation played a significant role in Baroque music. In addition to elaborating on the simple harmonic foundation that was part of almost every musical work, musicians were expected to be able to improvise and add embellishments to what was written on the score, much like jazz or pop musicians today. Baroque music sounded quite different in performance from what was on the page.

An All-European Art

Exoticism

As great voyages of exploration opened up unknown regions of the globe, exoticism became a discernible element of Baroque music. A number of operas looked to faraway lands for their settings—Persia, India, Turkey, the Near East, Peru, and the Americas—offering picturesque scenes and dances that may not have been authentic but that delighted audiences through their appeal to the imagination.

Internationalization

Paradoxically, alongside the interest in exotic locales and regional traditions, the Baroque was a period in which there was significant exchange among national cultures. The sensuous beauty of Italian melody, the pointed precision of French dance rhythm, the luxuriance of German polyphony, the freshness of English choral song—these characteristic local traditions eventually blended into an all-European art that absorbed the best of each national style. For example, we will see how Handel, a German, wrote Italian opera for English audiences and gave England the oratorio. And it was precisely through this "internationalization" that, in the end, the Baroque gave way to a new set of stylistic priorities. An era of discovery and experimentation in which diversity and variety of musical expression was the ultimate goal eventually resulted in commonality of purpose and style, as Europeans became more and more interested in the elements that made humans equal rather than different.

HERE AND THERE, THEN AND NOW • 2

The Rise of the Professional Female Singer

In the early Baroque era, women were given expanded opportunities to study and work as professional musicians. One important precedent was an exclusive trio of women singers employed in the last decades of the sixteenth century by a small but wealthy court in northern Italy. Known as the *Concerto delle donne* (Ensemble of the Ladies), this group was highly praised by all those who were invited to hear them. One ambassador wrote in detail of their brilliant, florid singing, noting, "The ladies vied with each other . . . in the design of exquisite passages. . . . They moderated their voices, loud and soft, heavy or light, according to the demands of the piece they were singing." The music they sang, all set in close, high-range harmony, expressed the new Baroque ideal of clarity of the text. Among the composers who wrote for this exclusive trio was Claudio Monteverdi, a master of early opera and of the madrigal.

Two early seventeenth-century women stand out for their talents as solo performers: Francesca Caccini (1587–after 1641) sang several important roles in the earliest operas and was the first woman composer to write an opera, and Barbara Strozzi (1619–1677) was a prolific composer of both secular and sacred music in the new homophonic style.

With the establishment of opera houses throughout Europe, some women reached the level of superstars, such as the Italian sopranos Faustina Bordoni (see portrait) and Francesca Cuzzoni, who engaged in a notoriously bitter rivalry in London as favored performers of Handel's operas. Cuzzoni's ability to sing ornaments reportedly "took possession of the soul of every auditor." Today a woman aspiring to a professional singing career can become an overnight sensation, thanks to the Internet, social networking, TV, and especially YouTube.



Singer Faustina Bordoni in a portrait by **Bartolomeo Nazari** (1699–1758).

iMusic

Monteverdi: *Lament of the Nymph*

Handel: "O thou that tellest good tidings," from *Messiah*

CRITICAL THINKING

1. How did artists and composers bring drama to their Baroque works?
2. What was new about the so-called new music at the beginning of the Baroque period?

CHAPTER 16

Performing Grief: Purcell and Early Opera

"Opera is the delight of Princes."
—Marco Da Gagliano (composer, 1582–1643)

KEY POINTS

- The most important new genre of the Baroque era was **opera**, a large-scale music drama that combines poetry, acting, scenery, and costumes with singing and instrumental music.
- The principal components of opera include the orchestral **overture**, solo **arias** (lyrical songs) and **recitatives** (speechlike declamations of the text), and ensemble numbers, including **choruses**.
- The text of an opera is called a **libretto**. The earliest opera libretti were base on mythology, epic poetry, and ancient history.
- Henry Purcell wrote *Dido and Aeneas*, based on *The Aeneid*, a Roman epic by Virgil. The closing Lament by Dido is a powerful expression of grief that reflects contemporary ideals about womanhood.

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Dramatists and musicians who developed the tradition of sung drama—what we now call opera—understood music's power to intensify events; their aim was not realistic depiction but "hyper-reality." Both then and now, audiences knew that people don't sing to each other in real life. But characters in opera could convey strong emotions through music, making the experience of those emotions all the more compelling for the listener. The intense hyper-reality of sung drama has guaranteed its appeal and staying power for more than four centuries, and accounts for the use of music to enhance narrative multimedia (musical theater, film, video games) up to the present day.

THE COMPONENTS OF OPERA

An **opera** is a large-scale drama that is sung. It combines the resources of vocal and instrumental music—soloists, ensembles, chorus, orchestra, and sometimes ballet—with poetry and drama, acting and pantomime, scenery and costumes. To unify these diverse elements is a challenge that has attracted some of the most creative minds in the history of music.

Recitative

The plot and action are generally advanced through a kind of musical declamation, or speech, known as **recitative**. This vocal style, which grew out of the earliest experiments with sung drama at the end of the 1500s, is designed to imitate and emphasize the natural inflections of speech; its movement is shaped to the rhythm

of the language. Rarely presenting a memorable musical line, recitative is often characterized by a patter and "talky" repetition of the same note, as well as rapid question-and-answer dialogue that builds tension.

Recitative gives way from time to time to the **aria** (Italian for "air" or "tune"), which releases through melody the tension accumulated in the course of the action. The aria is a song, usually of a highly emotional nature. It is what audiences wait for, what they cheer, what they remember. An aria, because of its tunefulness, can be effective even when sung out of context—for example, in a concert or on a CD. Arias can be "detached" in this way because, much like a Shakesperean monologue, they take place in "stop time"—the action is frozen and the character has the opportunity to dwell on a particular intense emotion. Words or groups of words, as well as musical phrases or even whole sections, are often repeated, as if the character were mulling them over in her or his mind. Once the aria ends, the action "un-freezes" and the drama returns to the "clock time" of recitative.



A performance at the Teatro Argentina in Rome, 1729, as portrayed by **Giovanni Paolo Pannini** (1691–1765).

An opera may contain ensemble numbers—duets, trios, quartets, and so on—in which the characters pour out their respective feelings. The chorus may be used to back up the solo voices or may function independently. Sometimes it comments on the action, like the chorus of a Greek tragedy, and at other times is integrated into the action.

Overture

The orchestra sets the appropriate mood for the different scenes. It also performs the **overture**, heard at the beginning of most operas, which may introduce melodies from the arias. Each act of the opera normally opens with an orchestral introduction, and between scenes we may find interludes, or **sinfonias**, as they were called in Baroque opera.

Libretto

The composer works with a librettist, who creates the characters and the story line, with its main threads and subplots. The **libretto**, the text or script of the opera, must be devised to give the composer an opportunity to write music for the diverse numbers—recitatives and arias, ensembles, choruses, interludes—that have become the traditional features of this art form.

EARLY OPERA IN ITALY

An outgrowth of Renaissance theatrical traditions, early opera lent itself to the lavish spectacles and scenic displays that graced royal weddings and similar ceremonial occasions. A striking example of this tradition that is still performed and recorded to this day is *Orfeo* (1607), composed by Claudio Monteverdi (1567–1643), who even in his own day was recognized for having solidified early experiments with drama-through-music (as it was called) into a mature and powerful new genre.

Claudio Monteverdi

Spread of opera

By the time of Monteverdi's last opera, *The Coronation of Poppea* (1642), the first public opera houses had opened in Venice; opera was moving out of the palace and becoming a public and widespread entertainment. The accompanying orches-

tra, a string group with wind or brass instruments occasionally added for variety in timbre, became standard as Italian-style opera spread like wildfire throughout Europe in the following century.

By the turn of the eighteenth century, Italian opera had gained wide popularity in the rest of Western Europe. Only in France was the Italian genre rejected; here, composers set out to fashion a French national style, drawn from their strong traditions of court ballet and classical tragedy.

OPERA IN ENGLAND

In early seventeenth-century England, the **masque**, a type of entertainment that combined vocal and instrumental music with poetry and dance, became popular among the aristocracy. Many masques were presented privately in the homes of the nobility. Later, in the period of the Commonwealth (1649–60), stage plays were forbidden because the Puritans regarded the theater as an invention of the devil. A play set to music, however, could be passed off as a "concert," and this is the tradition behind one of the earliest English operas (and certainly the most famous), Henry Purcell's *Dido and Aeneas*.

Dido and Aeneas

Purcell's opera, first performed at the girls' school in London where he taught, is based on an episode in Virgil's *Aeneid*, the ancient Roman epic that traces the adventures of the hero Aeneas after the fall of Troy. Since his contemporary audiences knew this Virgil classic, librettist Nahum Tate could compress the plot and suggest rather than fill in the details. Aeneas and his men are shipwrecked at Carthage on the northern shore of Africa. Dido, the Carthaginian queen, falls in love with him, and he returns her affection. But Aeneas cannot forget that the gods have commanded him to continue his journey until he reaches Italy, since he is destined to be the founder of Rome. Much as he hates to hurt the queen, he knows that he must depart.



In *The Death of Dido* by **Giovanni Barbieri,** called **Guercino** (1591–1666), Dido has stabbed herself with Aeneas's sword and climbed onto the funeral pyre. Her handmaidens look on in horror; in the background, Aeneas's ships leave the harbor.

Upon hearing of Aeneas's mission, a grief-stricken Dido decides her fate—death—in the moving recitative "Thy hand, Belinda," and the heartrending Lament that is the culminating point of the opera, "When I am laid in earth." (For the text, see Listening Guide 7.) In Virgil's poem, Dido mounts the funeral pyre, whose flames light the way for Aeneas's ships as they sail out of the harbor. Dido's Lament unfolds over a five-measure **ground bass**, a repeated phrase that descends along the chromatic scale, often symbolic of grief in Baroque music. The repetitions of the text and music encourage the listener to dwell in the timelessness of the emotions performed through this scene. The scene also provides a powerful model for

HENRY PURCELL (1659–1695)



Purcell's standing as a composer gave England a leading position in the world of Baroque music. His career began at the court of Charles II (r. 1660–85) and extended through the turbulent reign of James II (r. 1685–88)—both Stuart kings—and into the period of William and Mary (r. 1689–1702). At these courts, Purcell held various posts as singer, organist, and composer. He wrote masques and operas for several venues, including the boarding school where *Dido and Aeneas* was performed. His incidental music for plays includes *Abdelazar (The Moor's Revenge)*, from which Benjamin Britten borrowed a dance as the basis for his *Young Person's Guide to the Orchestra* (see Chapter 10).

A truly international figure, Purcell wrote in many genres, assimilating the Italian operatic style along with the majesty of French music, all while adding his own lyrical gift for setting the English language to music.

MAJOR WORKS: Dramatic music, including *Dido and Aeneas* (1689), *The Fairy Queen* (1692), and incidental music for plays (including *Abdelazar*, 1695) • Sacred and secular vocal music • Instrumental music, including fantasias, suites, and overtures.

iMusic: Rondeau, from *Abdelazar*

female grief, one considered appropriate by Purcell's society; but keep in mind that this was a model created by men based on male notions of suitable female behavior. This is another feature of opera, in common with all popular multimedia: it provides a reflection of what the librettist and composer wished their society to think about human character and interaction.

CRITICAL THINKING

1. How was the distinction between "clock time" and "stop time" achieved in early opera? Why was this distinction important?
2. What musical elements change in the course of Dido's recitative and Lament aria? What aspects stay the same? How do these aspects convey grief?

YOUR TURN TO EXPLORE

Consider an example of one of your favorite "hyper-real" forms of narrative/dramatic entertainment—science fiction/fantasy movie, TV show, video game. How is the more-than-real aspect conveyed? What role does music play in making the emotions more intense than "ordinary"? How does the music reinforce images and models of "ideal" (or "bad") character or behavior?

LISTENING GUIDE 7 — 4:05

Purcell: *Dido and Aeneas*, Act III, Dido's Lament

DATE: 1689

GENRE: Opera, English

BASIS: Virgil's *Aeneid*

CHARACTERS: Dido, queen of Carthage (soprano); Aeneas, adventuring hero (baritone); Belinda, Dido's serving maid (soprano); Sorceress, Spirit, Witches

What to listen for

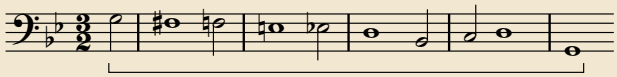
Melody	Recitative with half-step movement; more lyrical aria.	Form	Aria in two sections, each repeated (**A-A-B-B**), over ground bass.
Rhythm/meter	Free recitative; slow aria in triple meter.	Performing forces	Baroque-period instruments with solo voice.
Harmony	Based on repeated chromatic ground bass.		

Recitative: "Thy hand, Belinda," sung by Dido (accompanied by continuo only) — 0:57

0:00 Thy hand, Belinda; darkness shades me.
On thy bosom let me rest;
More I would, but Death invades me;
Death is now a welcome guest.

Aria: "When I am laid in earth," Dido's Lament — 3:03

Basis: Ground bass, five-measure pattern in slow triple meter, descending chromatic scale, repeated eleven times:



		SECTION	GROUND BASS STATEMENT NO.
0:57	Instrumental introduction.		1
1:09	When I am laid in earth, may my wrongs create	**A**	2
	no trouble in thy breast.		3
	When I am laid . . .	**A**	4
	no trouble . . .		5
2:17	Remember me, remember me, but ah, forget	**B**	6
	my fate, remember me, but ah, forget my fate.		7
	Remember me . . .	**B**	8
	forget my fate . . .		9
			10
	Instrumental closing.		11

Now try the **Listening Quiz.**

CHAPTER 17

Musical Sermons: Bach and the Lutheran Cantata

"I wish to make German psalms for the people, that is to say sacred hymns, so that the word of God may dwell among the people also by means of song."

—Martin Luther

KEY POINTS

- Lutheran musical worship is structured around specific congregational hymns, known as **chorales**, which are specific to each Sunday service.
- The **church cantatas** of Johann Sebastian Bach were mostly written for the Lutheran church service; they are multimovement works with solo arias, recitatives, and choruses, all with orchestral accompaniment.
- Bach's cantata *Wachet auf* (*Sleepers, Awake*) is based on a well-known Lutheran chorale tune.

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One of the most important and lasting contributions that Martin Luther made to Western culture was the idea that musical worship belongs to the congregation. Both he and his fellow reformer John Calvin, as noted in Chapter 15, believed that the faithful should sing their praise collectively during the church service, rather than leaving song entirely to the priest and the choir. Unlike Calvin, however, Luther also believed that professional musicians—both singers and instrumentalists—had an important role in creating beautiful polyphony for the congregation to hear and reflect upon, much as the leader of the congregation played an important role in helping the faithful understand Scripture through sermons. As a sermon is an elaboration of a reading from the Bible, updating it for the congregation's contemporary concerns, the Lutheran cantata was an elaboration of the weekly hymn, allowing the congregation to understand the hymn from a new perspective.

THE LUTHERAN CHORALE AND CANTATA

Luther and his followers created weekly hymns (known as **chorales**) for their congregations to sing by composing (or sometimes recycling) simple and memorable melodies, and then writing German poetry in multiple stanzas that translated



An eighteenth-century engraving of Leipzig's St. Thomas Church and choir school, where Bach worked from 1723 until he died, in 1750.

and/or interpreted passages in the Bible. Congregational singing of a specific chorale was (and still is!) integrated into each weekly Lutheran service, along with the Gospel reading, prayers, and a sermon.

These hymns, sung in unison by the congregation, were also arranged in four-part harmony and sung by the professional choir. The melody was put in the soprano, where all could hear it and join in the singing. In this way, the chorales greatly strengthened the trend toward clear-cut melody supported by chords (homophonic texture).

Arrangements of chorales gradually expanded as musicians incorporated changing styles, seeking to use the full expressive resources at their disposal to inspire the congregation. Eventually, instead of using every stanza of the chorale the same way, musicians and poets began to substitute some inner stanzas with new poetry, further elaborating their message. The resulting elaboration-of-chorale, a sort of musical sermon on the original hymn, is what we now call the Lutheran **cantata**.

BACH AND THE LUTHERAN CANTATA

Raised to serve Lutheran worship in his role as a professional musician, Johann Sebastian Bach was deeply familiar both with chorales and with the ways they could be elaborated. In his time, the cantata was an integral part of the church service, related, along with the sermon and prayers that followed it, to the Gospel reading for the day. Most Sundays of the church year required their own cantata. Extra works for holidays and special occasions brought the annual cycle to about sixty cantatas. Bach composed four or five such cycles, from which only about two hundred works survive.

Bach's cantatas typically include five to eight movements, of which the first, last, and usually one middle movement are full-ensemble numbers—normally fashioned from the chorale tune—ranging from simple hymnlike settings to intricate fugues. Interspersed with the ensembles are solo or duet arias (with ornate vocal lines) and recitatives, some of which may also retain the chorale melody or its text, but generally involve new poetry that expands on the theme of the chorale and new music designed to enhance that poetry.

Wachet auf (Sleepers, Awake)

Bach wrote his cantata *Wachet auf* in 1731, for the end of the church year. The reading of the Gospel for this church feast is the parable of the Wise and Foolish Virgins, in which the watchmen sound a call on the city wall above Jerusalem to the wise virgins to meet the arriving bridegroom (Christ). The biblical text (Mathew 25:1–3) clearly urges all Lutherans to prepare themselves spiritually for the coming of Christ at Christmas.

Bach builds his "musical sermon" on a hymn by Philipp Nicolai (1599), using its

JOHANN SEBASTIAN BACH (1685–1750)



Bach is the culminating figure of the Baroque style and one of the giants in the history of music. Born at Eisenach, Germany, he was raised a Lutheran and followed the family vocation of organist. At the age of twenty-three, he was appointed to his first important position: court organist and chamber musician to the duke of Weimar. During his Weimar period (1708–17), Bach's fame as organ virtuoso spread, and he wrote many of his most important works for that instrument.

From 1717 to 1723, he served as composer for the prince of Anhalt-Cöthen, where he produced suites, concertos, sonatas for various instruments, and a wealth of keyboard music. Bach's two marriages produced at least nineteen offspring, many of whom did not survive infancy; four of his sons became leading composers of the next generation.

Bach was thirty-eight when he was appointed to one of the most important music positions in Germany, that of cantor at St. Thomas Church in Leipzig. His duties were formidable (see quote at right). He supervised the music for all four of the city's main churches, selected and trained their choristers, and wrote music for the daily church services. He also served as director of the **collegium musicum**, a group of university students and musicians that gave regular concerts. In the midst of all this activity, Bach managed to produce truly magnificent works during his twenty-seven years in Leipzig (1723–50).

Two hundred or so church cantatas, the *St. John* and *St. Matthew Passions* and the epic *Mass in B Minor* form the centerpiece of Bach's religious music, constituting a personal document of spirituality. Best known in his lifetime as an organist, Bach wrote organ compositions in both improvisatory and strict forms. His most important keyboard works are *The Well-Tempered Clavier,* forty-eight preludes and fugues in two volumes, and his last masterwork, *The Art of Fugue*. His orchestral music includes four suites of dance movements and the often-performed *Brandenburg Concertos*. Bach raised existing forms to the highest level rather than originating new forms. His mastery of contrapuntal composition, especially fugal writing, has never been equaled.

MAJOR WORKS: Sacred vocal music (over 200 church cantatas, four Passions, and the *Mass in B Minor*, 1749) • Orchestral music (four suites) • Concertos (including six *Brandenburg Concertos*) • Solo sonatas and keyboard music (*Well-Tempered Clavier*, *The Art of Fugue*, English and French suites, and many organ works, including the *Toccata and Fugue in D Minor*).

iMusic:

The Art of Fugue, Contrapunctus I	Sarabande, from Cello Suite No. 2
Brandenburg Concerto No. 1, I	Toccata in D Minor
Jesu, Joy of Man's Desiring	"Endlich, endlich wird mein Joch," from Cantata 51

In His Own Words

"Whereas the Honorable and Most Wise Council of this Town of Leipzig have engaged me as Cantor of the St. Thomas School . . . I shall set the boys a shining example . . . serve the school industriously . . . bring the music in both the principal churches of this town into good estate . . . faithfully instruct the boys not only in vocal but also in instrumental music . . . arrange the music so that it shall not last too long, and shall . . . not make an operatic impression, but rather incite the listeners to devotion."

tune in three of the cantata's seven movements. The chorale is in a standard three-part structure known as bar form (**A-A-B**), in which the first section (**A**) is repeated with new words, and the second section (**B**) is rounded off with the same closing phrase as the first. The first movement is a grand choral fantasia that features a majestic, marchlike motive signaling the arrival of Christ and an instrumental refrain that recurs between the vocal statements of the chorale. The fourth movement presents a unison chorale sung by the tenors against a memorable countermelody representing the song of the watchman (Listening Guide 8).

The whole cantata reveals Bach's deep-rooted faith and his ability to

communicate dramatically a meaningful spiritual message. The tune would still be resonating in the ears of the congregation as they sang the unison hymn later in the service, thereby deepening their appreciation for the words of the day's sermon.

CRITICAL THINKING

1. How does Bach's cantata portray the biblical story of the Wise and Foolish Virgins?
2. How is polyphony used in contrasting ways in the first and middle movements of the work?

YOUR TURN TO EXPLORE

Find recordings of a sacred song or hymn that has been reused/elaborated by musicians from different traditions (African American spirituals might be a good resource; for example, "Motherless Child," "Swing Low, Sweet Chariot," or "Amazing Grace"). How are different meanings of the song highlighted through different performances? Which ones do you think are more effective, and why?

LISTENING GUIDE 8 — 10:19

Bach: Cantata No. 140, *Wachet auf* (*Sleepers, Awake*), Nos. 1 and 4

DATE: 1731, performed in Leipzig

BASIS: Chorale (three stanzas) by Philipp Nicolai, in movements 1, 4, and 7

OVERVIEW:
1. **Chorale fantasia** (stanza 1), E-flat major
2. Tenor recitative (freely composed), C minor
3. Aria: Soprano/bass duet (freely composed), C minor
4. **Unison chorale** (stanza 2), E-flat major
5. Bass recitative (freely composed), E-flat to B-flat major
6. Aria: Soprano/bass duet (freely composed), B-flat major
7. Chorale (stanza 3), E-flat major

Chorale tune (**A** section)



1. Chorale fantasia (chorus and orchestra) 6:06

What to listen for

Melody	Sopranos have slow-moving chorale melody; opening rising line = watchmen's motive; long melisma on "Alleluja."	Texture	Alternation between instrument groups; complex, imitative polyphony in lower voices.
Rhythm	Insistent dotted rhythm in orchestra, begun in ritornello 1.	Performing forces	Four-part choir (SATB), with strings, double reeds, horn, bassoon, organ, violino piccolo.
Harmony	Uplifting major key (E-flat).	Text	Music depicts the text (watchmen, wake-up call).
Form	Three-part bar form (**A-A-B**), based on chorale tune structure, separated by instrumental ritornellos.		

0:00 Ritornello 1, march-like dotted rhythm, alternating between violins and oboes:



A section

0:29	Wachet auf, ruft uns die Stimme der Wächter sehr hoch auf der Zinne, auf der Zinne, wach auf, du Stadt Jerusalem!	Awake! The voice of the watchmen calls us from high on the tower, Awake, you town Jerusalem!
1:32	Ritornello 2.	

A section repeated (new text)

2:00	Mitternacht heisst diese Stunde, sie rufen uns mit hellem Munde: Wo seid ihr klugen Jungfrauen?	Midnight is this very hour; they call to us with bright voices: where are you, wise virgins?
3:04	Ritornello 3.	

B section

3:24	Wohl auf, der Bräut'gam kommt, steht auf, die Lampen nehmt! Alleluja! Macht euch bereit, zu der Hochzeit, Ihr müsset ihm entgegengehn!	Take cheer, the Bridegroom comes, Arise, take up your lamps! Alleluia! Prepare yourselves for the wedding, You must go forth to meet him.
5:32	Ritornello 4.	

(continued on next page)

4. Unison chorale

4:13

What to listen for

Melody Tenors sing chorale melody in unison, set against moving countermelody in strings.

Harmony Bright major key (E-flat).

Form Three-part bar form (**A-A-B**), with instrument ritornellos between vocal sections.

Texture Three-line counterpoint, with slow-moving vocal lines; faster strings and "walking" bass line.

0:00 Ritornello 1.

0:41 **A section**

Zion hört die Wächter singen,	Zion hears the watchmen singing,
das Herz tut ihr vor Freuden springen,	for joy her very heart is springing,
sie wachet und steht eilend auf.	she wakes and rises hastily.

1:11 Ritornello 2.

1:50 **A section** (new text)

Ihr Freund kommt vom Himmel prächtig,	From resplendent heaven comes her friend,
von Gnaden stark, von Wahrheit mächtig,	strong in grace, mighty in truth,
ihr Licht wird hell, ihr Stern geht auf.	her light shines bright, her star ascends.

2:20 Ritornello 3.

2:47 **B section**

Nun komm du werte Kron,	Now come, you worthy crown,
Herr Jesu, Gottes Sohn.	Lord Jesus, God's own son.
Hosiana!	Hosanna!

3:08 Ritornello 4 (in minor).

3:29 **B section** (continues)

Wir folgen all	We follow all
zum Freudensaal	to the joyful hall
und halten mit das Abendmahl.	and share the Lord's supper.

Chorale tune in tenors set against countermelody in strings:



Now try the **Listening Quiz.**

CHAPTER 18

Textures of Worship: Handel and the English Oratorio

"What the English like is something they can beat time to, something that hits them straight on the drum of the ear."

—George Frideric Handel

KEY POINTS

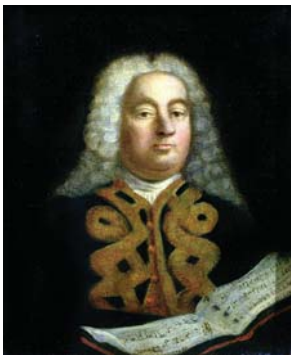
- The **oratorio** is a large-scale dramatic genre with a sacred text performed by solo voices, chorus, and orchestra; it is not staged or costumed.
- Originally conceived to put forth the message of the Catholic Church, the oratorio bears many similarities to opera.
- George Frideric Handel built his career as a composer of Italian-style opera; later in life, he invented the English oratorio, combining elements of Italian and English musical style.
- Handel's oratorios (including *Messiah*) have remained popular up to the present day.

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Most of the music composed in Europe before the later 1700s enjoyed only a short arc of success: even the most highly esteemed works and composers fell into obscurity within one or two generations. George Frideric Handel's oratorios, and in particular *Messiah*, broke that trend: from their beginnings more than two and a half centuries ago, they have been performed continuously. Today, even small North American towns will feature a performance of *Messiah* every year as a staple of Christmastime celebrations; and larger urban centers often offer several performances, some incorporating audience sing-along during the most-loved choruses. The success of these works comes in part from their fitting the national mood during a time of British self-confidence, and in part from Handel's ingenuity in combining some of the most effective musical resources of his day as he invented an entirely new genre, the English oratorio. From their beginnings, Handel's oratorios have marked the meeting place of community worship with the grandeur and glory of power—political, sacred, and musical.

THE ORATORIO

The **oratorio**, one of the great Baroque sacred vocal forms, descended from the religious play-with-music of the Counter-Reformation. It took its name from the Italian word for "place of prayer," and early oratorios were sponsored by the



GEORGE FRIDERIC HANDEL (1685–1759)

If Bach represents the spirituality of the late Baroque, Handel embodies its worldliness. Born in the same year, the two giants of the age never met.

Handel was born in Halle, Germany, and attended the University of Halle. He then moved to Hamburg, where he played violin in the opera house orchestra and absorbed the Italian operatic style popular at the time. At the age of twenty-five, he was appointed conductor to the elector of Hanover, but in 1712 he settled permanently in London, where his opera *Rinaldo* had conquered the English public the year before.

His great opportunity came in 1720 with the founding of the Royal Academy of Music, launched for the purpose of presenting Italian opera. For the next eight years, he was active in producing and directing his operas as well as writing them. When the Italian style fell out of favor, Handel turned from opera to oratorio, quickly realizing the advantages offered by a genre that dispensed with costly foreign singers and lavish scenery. Among his greatest achievements in this new genre were *Messiah* and *Judas Maccabaeus.* Shortly after his seventy-fourth birthday, Handel collapsed in the theater at the end of a performance of *Messiah* and died some days later. The nation he had served for half a century accorded him its highest honor: a burial at Westminster Abbey.

Handel's rhythm has the powerful drive of the late Baroque. His melodies, rich in expression, rise and fall in great majestic arches. And with his roots in the world of the theater, Handel knew how to use tone color for atmosphere and dramatic expression. His more than forty operas tell stories of heroes and adventurers in ingenious musical settings, with arias that run the gamut from brilliant virtuosic displays to poignant love songs. His most important instrumental works are the concertos and two memorable orchestral suites, the *Water Music* (1717) and *Music for the Royal Fireworks* (1749).

MAJOR WORKS: Over 40 Italian operas (including *Rinaldo* and *Julius Caesar*) • English oratorios (including *Israel in Egypt, Judas Maccabeus*, and *Messiah*) • Other vocal music • Orchestral suites, including *Music for the Royal Fireworks* and *Water Music* • Keyboard and chamber music.

iMusic: Alla hornpipe, from *Water Music*
"Hallelujah Chorus," from *Messiah*
"Oh thou that tellest good tidings," from *Messiah*

In His Own Words

"My Lord, I should be sorry if I only entertained them; I wished to make them better."

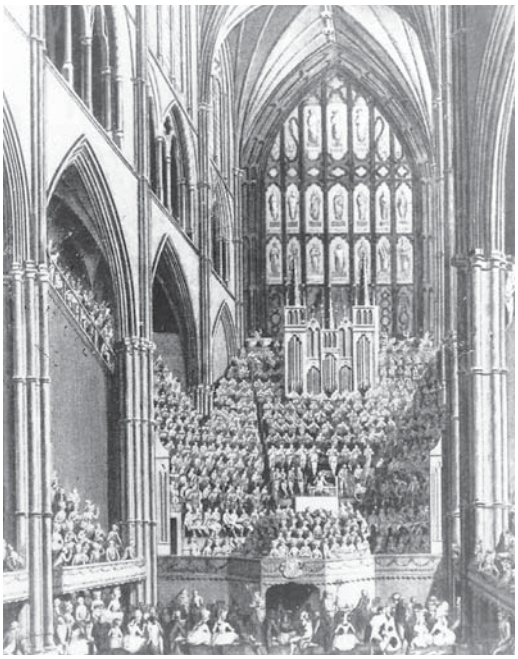
— Remark made after a performance of Messiah

Catholic Church in public meeting places as ways to convey its messages about faith to as wide an audience as possible. A large-scale musical work for solo voices, chorus, and orchestra, the oratorio was generally based on a biblical story and performed without scenery, costumes, or acting. The action was sometimes depicted with the help of a narrator, but in other ways oratorio was very much like opera on a religious theme—on purpose, since the Catholic Church wanted to propose oratorio as a more moral alternative to opera. Like operas, oratorios unfolded as a series of recitatives and arias, with duets, trios, and choruses.

Handel had become familiar with the Catholic oratorio during his musical study in Italy. After successfully becoming the leading producer of Italian opera in England, he decided to diversify his musical efforts. Unlike most musical genres, the first English oratorios can actually be determined, since Handel invented the

genre by combining elements of Italian opera (and Catholic oratorio) with a grand choral style that had been associated with the English monarchy. And unlike the Catholic oratorio, the text (called libretto, just like in opera) was written by trusted poets rather than by religious leaders. Just as important, English oratorios were not sponsored officially by the church: they were an entrepreneurial venture by Handel and his collaborators, designed to turn a profit.

Handel's oratorios quickly became popular: not only was the music grand and inspiring while still often being memorable and singable, but the religious stories about a "chosen people" (*Messiah* is an exception; most Handel oratorios tell Old Testament stories) were very appealing to an English public that saw economic expansion into its colonies as an indication of divine blessing. By a few decades after Handel's death, oratorio performances featuring hundreds of singers and instrumentalists—many times more than the composer would ever have envisioned—had become common. As the English Empire grew, and with it an increasing interest in choral singing throughout the English-speaking world, Handel's oratorios followed the empire's expansion.



A performance of Handel's *Messiah* in 1784, from an eighteenth-century engraving.

Messiah

In the spring of 1742, the city of Dublin witnessed the premiere of what became one of the English-speaking world's best-loved works, Handel's *Messiah*. The composer was reputed to have written down the oratorio in only twenty-four days, working as if possessed. The story circulated of his servant finding him, after the completion of the "Hallelujah Chorus," with tears in his eyes. "I did think I did see all Heaven before me, and the Great God Himself!" Handel reportedly said. Such stories about divine inspiration and the genius composer's ability to create in an almost superhuman fashion helped to build the reputation of *Messiah* and oratorios like it.

The libretto is a compilation of biblical verses from the Old and New Testaments, set in three parts. The first part (the Christmas section) relates the prophecy of the coming of Christ and his birth; the second (the Easter section), his suffering, death, and the spread of his doctrine; and the third, the redemption of the world through faith. The orchestration features mainly strings; oboes and bassoons strengthen the choral parts, and trumpets and drums are reserved for special numbers.

Da capo aria

The lovely soprano aria "Rejoice greatly, O daughter of Zion" is in three-part, or **A-B-A′,** form (Listening Guide 9). In this type of **da capo aria**, the composer usually did not write out the third part (**A'**), since it duplicated the first, allowing the star singer the opportunity to ornament or elaborate the third part on the fly, a crowd-pleasing device in both opera and oratorio. For "Rejoice greatly," though, Handel did write out the last section, varying it considerably from the first. This may have been partly because he liked having as much control as possible over the expressive shape of the music, rather than leaving too many choices up to his

By the way . . .

Why Do People Stand for the "Hallelujah Chorus"?

This tradition dates back to the first London performance of *Messiah* on March 23, 1743, nearly a year after the work's premiere in Dublin. The venue was Covent Garden, now the Royal Opera House. King George II was in attendance, and he reputedly rose to his feet during the "Hallelujah Chorus" (at the words "For the Lord God omnipotent reigneth") and remained standing throughout the chorus. Of course, when the king stands, the audience follows his lead. But why he stood at that moment is debatable: was it in reverence for the sentiment expressed in Handel's chorus, or was he jarred awake by the loud opening, or was his gout acting up and he needed to stretch his legs? A spectacular *Messiah* performance was put on at London's Crystal Palace in 1883 with 4,000 singers: imagine the sight of an audience of 87,769 all rising together for the chorus!

performers. It may also have had to do with the fact that some of the first English oratorio performers were less skilled (especially in improvisation) than their Italian operatic counterparts, so Handel may have thought it prudent to give his singer as detailed a set of instructions as possible.

At the beginning of this aria, violins introduce an energetic figure that will soon be taken up by the voice. Notable are the melismatic passages on the word "rejoice." Throughout, the instruments exchange motives with the voice and help provide an element of unity with the **ritornellos**, or instrumental refrains, that bring back certain passages.

Ritornello

The climax of *Messiah* comes at the close of the second part, the Easter section, with the familiar "Hallelujah Chorus." In this movement, we hear shifting textures in which the voices and text overlap and then come together to clearly declaim the text. Handel's extraordinary ability to combine tuneful melodies and intriguing textures with striking homorhythmic passages is most evident in this beloved chorus.

CRITICAL THINKING

1. What are the contrasting ways Handel sets individual words to music in "Rejoice greatly"? in the "Hallelujah Chorus"?
2. What religious or inspirational story do you think might lend itself to a modern approach to the oratorio? Why?

YOUR TURN TO EXPLORE

Find a recording of a contemporary setting of a sacred text. How have the composer and performers chosen to use texture and other musical devices to bring out the spiritual aspects of the words that they, or their communities, find most important? Is the music designed to encourage participation by the community for which it has been designed, or is the expressive power left up to trained specialists?

LISTENING GUIDE 9 — 7:48

Handel: *Messiah,* Nos. 18 and 44

DATE: 1742

GENRE: Oratorio, in three parts

PARTS: I: Christmas section
II: Easter section
III: Redemption section

Part I: Christmas Section / 18. Soprano aria (A-B-A′) — 4:15

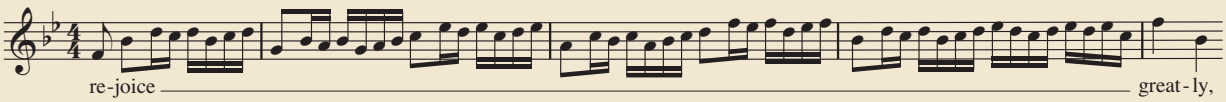
What to listen for

Melody Lyrical lines, with long melisma on "rejoice"; slower second part in a minor key.

Form Three part (da capo, **A-B-A′**), with shortened last section; instrumental introduction (ritornello).

0:00	Instrumental ritornello.	Vocal theme presented in violins in B-flat major.
	A section	
0:16	Rejoice greatly, O daughter of Zion shout, O daughter of Jerusalem, behold, thy King cometh unto thee.	Disjunct rising line, melismas on "rejoice"; melody exchanged between soprano and violin. Syncopated, choppy melody, ends in F major.
	Instrumental ritornello.	
	B section	
1:30	He is the righteous Saviour and he shall speak peace unto the heathen.	Begins in G minor, slower and lyrical; modulates to B-flat major.
	A′ section	
2:33	Rejoice greatly . . .	After an abridged ritornello, new melodic elaborations; longer melismas on "rejoice."

Extended melisma on "rejoice" from **A′** section:



Part II: Easter Section / 44. Chorus — 3:33

What to listen for

Texture Varies from homorhythmic (all voices together) to imitative polyphony; fugal treatment, with overlapping voices.

Expression Varied dynamics for dramatic effect.

Performing forces SATB chorus, with voices in alternation, accompanied by orchestra.

(continued on next page)

0:00	Short instrumental introduction. Hallelujah!	Four voices, homorhythmic at opening.
0:24	For the Lord God omnipotent reigneth.	Textural reductions, leading to imitation and overlapping of text; builds in complexity, imitative entries.
1:12	The kingdom of this world is become the Kingdom of our Lord and of His Christ;	Homorhythmic treatment, simple accompaniment.
1:29	and He shall reign for ever and ever.	Imitative polyphony, voices build from lowest to highest.
1:51	King of Kings and Lord of Lords. Hallelujah!	Women's voices introduce the text, punctuated by "Hallelujah"; closes in homorhythmic setting with trumpets and timpani.

Opening of chorus, in homorhythmic style:



Now try the **Listening Quiz.**

CHAPTER 19

Grace and Grandeur: The Baroque Dance Suite

"To enjoy the effects of music fully, we must completely lose ourselves in it."

—Jean-Philippe Rameau (1683–1764)

KEY POINTS

- In the Baroque era, instruments were greatly improved and featured in several large-scale genres, including the **suite** (a collection of dances).
- The Baroque suite is a group of dances, usually in the same key, with each piece in binary form (**A-A-B-B**) or ternary form (**A-B-A**).
- Handel's best-known orchestral suites are *Water Music* and *Music for the Royal Fireworks*.

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Technology has always played a crucial role in the development of music. We have already encountered notational technologies (handwriting and print) that were essential to preserving and transmitting musical ideas. We now consider more closely the technologies of sound production: how musicians and craftspeople collaborated to imagine and manufacture increasingly sophisticated musical instruments.

While humans have been involved in this creative practice since before recorded history, it was during the Baroque era that the Western tradition developed a remarkable focus on instruments and music written for them—a focus that eventually became the central feature of Western concert music in the following century. This flowering of instrumental music was encouraged by wealthy patrons who were eager to invest money and resources in magnificent displays. Since that time, elaborate instrumental music has often been used to convey grandeur at special occasions; most likely every time you have witnessed a grand celebration, it has been enhanced by graceful and powerful soundscapes made possible by the evolving technology of musical instruments.

BAROQUE INSTRUMENTS

Strings

The seventeenth century saw a dramatic improvement in the construction of string instruments. Some of the finest violins ever built came from the North Italian workshops of Stradivarius, Guarneri, and Amati: to this day musicians seek them out, and pay millions of dollars for the best-made exemplars. The strings



Detail of the orchestra for a 1740 concert in the Turin Teatro Regio, painted by **Pietro Domenico Olivero** (1679–1755).

were made of gut rather than the steel used today. Gut, produced from animal intestines, yielded a softer yet more penetrating sound. In general, the string instruments of the Baroque resemble their modern descendants except for certain details of construction. Playing techniques, though, have changed somewhat, especially bowing.

While woodwind instruments were used primarily for loud outdoor events through the 1600s, in the late Baroque composers prized such instruments increasingly for color as builders expanded their range and subtlety. The penetrating timbres of the recorder, flute, and oboe, all made of wood at the time, were especially effective in suggesting pastoral scenes, while the bassoon cast a somber tone.

The trumpet developed from an instrument used for military signals to one with a solo role in the orchestra. It was still a "natural instrument"—that is, without the valves that would enable it to play in all keys—demanding real virtuosity on the part of the player. Trumpets contributed a bright sonority to the orchestral palette, to which the French horns, also natural instruments, added a mellow, hunt-like sound. Timpani were occasionally added, furnishing a bass to the trumpets.

In recent years, a new drive for authenticity has made the sounds of eighteenth-century instruments familiar to us. Recorders and wooden flutes, restored violins

By the way . . .

Why Are Stradivarius Violins So Special?

String players long to own, or just play, an instrument built by Antonio Stradivari (c. 1644–1737). His legendary masterworks are viewed as the finest string instruments ever created; of the more than 1,000 he built, about 650 survive today. Stradivari (the Italian version of his name; he used "Stradivarius" on his labels) opened his shop in the small Italian town of Cremona, long famous for musical instrument manufacturing. What is special about a Strad is the glorious sound it produces, thought to be the result of an elaborate formula for the dimensions, woods, and varnish. Modern researchers have not fully explained what elements produce the unique sound of Stradivari instruments, which today can fetch over $3 million apiece. A few fortunate—and wealthy—musicians own Strads, including cellist Yo-Yo Ma (see p. 41) and violinist Itzhak Perlman.

with gut strings, and mellow-toned, valveless brass instruments are being played again, so that the Baroque orchestra has recovered not only its smaller scale but also its transparent tone quality.

THE BAROQUE SUITE

One of the most important instrumental genres of the Baroque was the **suite**, a group of short dances performed by the diverse array of instruments just described. It was a natural outgrowth of earlier traditions, which had paired dances of contrasting tempos and character.

Dance types

The suite's galaxy of dance types, providing contrasting moods but all in the same key, could include the German allemande, the French courante, the Spanish sarabande, and the English jig (gigue), as well as a minuet, gavotte, lively bourrée, passepied, or jaunty hornpipe. Some dances were of peasant origin, bringing a touch of earthiness to their more formal surroundings. The suite sometimes opened with an overture, and might include other brief pieces with descriptive titles reflecting their origin in choreographed theatrical dance.

Form

Each piece in the Baroque suite was set either in **binary** form, consisting of two sections of approximately equal length, each rounded off by a cadence and each repeated (**A-A-B-B**); or in **ternary** form (**A-B-A**), which we will hear in the selection from Handel's *Water Music*. In both structures, the **A** part usually moves from the home key (tonic) to a contrasting key (dominant), while the **B** part makes the corresponding move back. The two sections often share closely related melodic material. The form is easy to hear because of the modulation and the full stop at the end of each part.

The principle of combining dances into a suite could be applied to solo instrumental music (notably for harpsichord or solo violin) and to chamber ensembles, as well as to orchestral forces. It was an important precedent to the multimovement cycle that later became standard in Classical instrumental music.

Handel and the Orchestral Suite

Two orchestral suites by Handel, the *Water Music* and *Music for the Royal Fireworks*, are memorable contributions to the genre. The *Water Music* was surely played (although probably not first composed) for a royal party on the Thames River in London on July 17, 1717. Two days later, the *Daily Courant* reported:

> On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, . . . and went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 Instruments of all sorts, who play'd all the Way from Lambeth . . . the finest Symphonies, compos'd express for this Occasion, by Mr. Handel; which his Majesty liked so well, that he caus'd it to be plaid over three times in going and returning.

The conditions of an outdoor performance, in which the music would have to contend with the breeze on the river, birdcalls, and similar noises, prompted Handel to create music that was marked by lively rhythms and catchy melodies.

The Suite in D Major opens with a majestic three-part Allegro that sounds a fanfare in the trumpets, answered by the French horns and strings. One of the most recognized dances from the *Water Music* is the hornpipe from this suite. Its sprightly opening theme features decorative trills in the strings and woodwinds, answered by

LISTENING GUIDE 10 — 2:50

Handel: *Water Music*, Suite in D Major, Alla hornpipe

DATE: 1717 (first performance)

GENRE: Dance suite

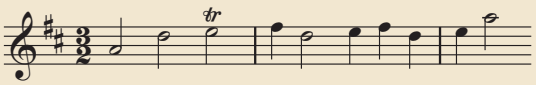
MOVEMENTS: Allegro
Alla hornpipe
Minuet
Lentement
Bourrée

Second movement: Alla hornpipe, D major

What to listen for

Melody	Ascending line with leaps and trills; second section has descending minor-scale melody.	Form	Three-part (**A-B-A**).
Rhythm/meter	Triple meter in a spritely tempo.	Timbre	Instrument groups exchange motivic ideas.

0:00 **A section**—disjunct theme in strings and double reeds, with trills, later answered by trumpets and French horns; in D major, at a moderate, spritely tempo:



Continued alternation of motives between brass and strings.

0:55 **B section**—strings and woodwinds only (no brass); fast-moving string part with syncopated winds; in B minor:



1:46 **A section**—repeat of entire first section; ends at close of section in D major.

Now try the **Listening Quiz.**



A royal sortie on the Thames River in London, as depicted by **Giovanni Antonio Canal (Canaletto)** (1697–1768).

regal brass and timpani; this is followed by a more reflective **B** section set in a minor key. The return of **A** completes the ternary form (Listening Guide 10).

More than two and a half centuries after it was written, Handel's *Water Music* is still a favorite with the public, indoors or out. We need to hear only a few measures to understand why, since it is a perfect example of using technology (the latest instruments) for the most marvelous result possible.

CRITICAL THINKING

1. How would you describe the sound of Baroque-era instruments compared with modern ones?
2. How is the suite an international musical genre?

YOUR TURN TO EXPLORE

Find a performance of a band playing a march—the marches by John Philip Sousa are a great example of the genre. How do the changing timbres of the various instrument combinations compare with the timbres of Handel's hornpipe? How does the structure of the march resemble and differ from the ternary form of the hornpipe? Why do you think these similarities and differences exist?

CHAPTER 20

Sounding Spring: Vivaldi and the Baroque Concerto

"[His playing] terrified me . . . he came with his fingers within a mere grass-stalk's breadth of the bridge, so that the bow had no room—and this on all four strings with imitations and at incredible speed."

—A CONTEMPORARY MUSICIAN (describing Vivaldi's violin technique)

KEY POINTS

- Baroque musicians developed the **concerto**, a genre that generally featured either a solo instrument or a small group of soloists set against a larger ensemble.
- First and last movements of concertos tended to follow a refrain-based structure known as **ritornello form**.
- Antonio Vivaldi, a virtuoso violinist, composed *The Four Seasons*, a well-loved set of solo violin concertos that exemplify **program music**.

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How can sound mean something independently of words? Many of us today automatically refer to musical works as "songs" (the fact that everything is labeled a "song" in iTunes contributes to this trend), but the term is really only accurate when lyrics are involved. And one of the characteristics of the Western tradition is the complexity of its independent instrumental music. Separated from the need to follow the meanings and patterns of text, instrumental music can create meaning just through patterns of sound. However, even as they explored purely musical ways of fashioning "sound stories," composers frequently drew on written language to help them, as well as their listeners, explore the possibilities for what music could mean. These explorations played out in especially interesting ways through a new genre: the concerto.

THE BAROQUE CONCERTO

Contrast was as basic an element of Baroque music as unity. This twofold principle found expression in the **concerto**, an instrumental form based on the opposition between two dissimilar bodies of sound. The concerto contrasted one or more "featured" instruments with a larger orchestral ensemble, an approach that lent itself to experiments in sonority and virtuoso playing. A concerto usually consisted of three movements, in the sequence Allegro–Adagio–Allegro. The first and last movements tended to follow a loosely structured form based on the alternation between orchestral refrains and virtuosic outbursts by the soloist(s), which has

Three-movement sequence

ANTONIO VIVALDI (1678–1741)



The son of a violinist, Vivaldi grew up in his native Venice. He was ordained in the church while in his twenties and became known as "the red priest," a reference to the color of his hair. For the greater part of his career, Vivaldi was *maestro de' concerti,* or music master, at the most important of the four music schools for which Venice was famous, the Conservatorio dell'Ospedale della Pietà. These schools were attached to charitable institutions established for the upbringing of orphaned children—mostly girls—and played a vital role in the musical life of Venetians. Much of Vivaldi's output was written for concerts at the school, which attracted visitors from all over Europe.

One of the most prolific composers of his era, Vivaldi also wrote, in addition to his many concertos, chamber music and operas as well as cantatas, an oratorio, and an extended setting of the *Gloria*, which is today one of his most performed works. His life came to a mysterious end: a contemporary Venetian account notes that the composer, who had once earned 50,000 ducats in his day (about $4 million today), died in poverty as a result of his extravagance.

MAJOR WORKS: Over 230 violin concertos, including *Le quattro stagioni* (*The Four Seasons*, Op. 8, c. 1725) • Other solo concertos (bassoon, cello, flute, recorder) • Multiple concertos • Sinfonias • Vocal music, including operas and oratorios, Mass movements, and *Magnificat*.

iMusic: Concerto in C Major for Two Trumpets, I

taken on the Italian name for refrain, **ritornello form**. This flexible form prepared the way for the more systematic structures in the concerto of the Classical and Romantic periods.

Ritornello form

The concerto was first developed in the Italian peninsula in the late 1600s, but quickly spread north and was eagerly embraced by performers and patrons alike.

By the way . . .

Who Were Vivaldi's Students?

In 1703, Vivaldi joined the staff of the Pietà school as a teacher of violin and viola, but he soon was named director of the orchestra and house composer. While most girls at the Pietà were orphans, some aristocratic families placed their daughters there, paying well for them to receive an excellent music education. Girls could not leave the Pietà unless given permission to marry or to join a convent, and many stayed on to teach. One of the most talented of Vivaldi's students was Anna Maria della Pietà—her lack of a surname reflects her status as a foundling. Abandoned in the revolving drawer where people placed babies they could not care for, she was branded on the bottom of her foot with the letter P, designating her as one of the Pietà. Anna Maria studied voice and violin, and under Vivaldi's tutelage became a noted soloist with the orchestra. Her playing was highly praised by visitors, who claimed she had few peers among male violinists. Vivaldi dedicated some thirty of his concertos to her, and when he left to pursue his performance career, Anna Maria took over as *maestra* of the orchestra and violin teacher, instructing several girls who achieved careers as professional violinists.



In *Concert in a Girls' School*, **Francesco Guardi** (1712–1793) depicts a Venetian concert by an orchestra of young women (upper left) similar to the one directed by Vivaldi.

J. S. Bach took the concerto to a new and almost encyclopedic level in his six *Brandenburg Concertos*. Of all the composers in the Baroque concerto tradition, Antonio Vivaldi was the most famous and the most prolific.

Program Music: Vivaldi's *The Four Seasons*

Antonio Vivaldi is in fact best remembered for his more than 500 concertos, about 230 of which are for solo violin, some with descriptive titles. Vivaldi was active during a period that was crucially important to a new style in which instruments were liberated from their earlier dependence on vocal music. His novel use of rapid scale passages, extended arpeggios, and contrasting registers contributed decisively to the development of violin style and technique. And he played a leading part in the history of the concerto, effectively exploiting the contrast in sonority between large and small groups of players.

Vivaldi's best-known work is *The Four Seasons*, a group of four solo violin concertos, each named for a season. We have observed the fondness for word painting in Renaissance and Baroque vocal works, where the music is meant to portray the action and emotion described by the text. In *The Four Seasons*, Vivaldi applies this principle to instrumental music. While each concerto has an independent musical logic, it is also accompanied by a poem, describing the joys of that particular season. Each line of the poem is printed above a certain passage in the score; the music at that point mirrors graphically the action described. This literary link is called **program music**.

Program music

In the first movement of *Spring* (*La primavera*), an Allegro in E major, both poem and music evoke the birds' joyous welcome to spring and the gentle murmur of streams, followed by thunder and lightning (Listening Guide 11). The image of birdcalls takes shape in staccato notes, trills, and running scales; a storm is portrayed by agitated repeated notes answered by quickly ascending minor-key

LISTENING GUIDE 11 3:33

Vivaldi: *Spring*, from *The Four Seasons* (*La primavera*, from *Le quattro stagioni*), Op. 8, No. 1, I

DATE: Published 1725

GENRE: Programmatic concerto for solo violin, Op. 8, Nos. 1–4, each based on an Italian sonnet:

No. 1: *Spring (La primavera)*
No. 2: *Summer (L'estate)*
No. 3: *Autumn (L'autunno)*
No. 4: *Winter (L'inverno)*

I. **Allegro**

Joyful spring has arrived,
the birds greet it with their cheerful song,
and the brooks in the gentle breezes
flow with a sweet murmur.

The sky is covered with a black mantle,
and thunder and lightning announce a storm.
When they fall silent, the little birds
take up again their melodious song.

II. Largo

And in the pleasant, flowery meadow,
to the gentle murmur of bushes and trees,
the goatherd sleeps, his faithful dog at his side.

III. Allegro (Rustic Dance)

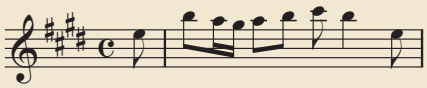
To the festive sounds of a rustic bagpipe
nymphs and shepherds dance in their favorite spot
when spring appears in its brilliance.

First movement: Allegro, E major

What to listen for

Melody	Flashy solo violin; fast scales and trills.	Performing forces	Solo violin with string orchestra and basso continuo (keyboard).
Form	Ritornello as unifying theme; alternates with contrasting episodes.	Expression	Musical images from poem (birds, brooks, breeze, storm).
Timbre	Distinctive sound of Baroque instruments.		

Ritornello theme:



	DESCRIPTION	PROGRAM
0:00	Ritornello 1, in E major.	Spring
0:32	Episode 1; solo violin with birdlike trills and high running scales, accompanied by violins.	Birds
1:07	Ritornello 2.	Spring
1:15	Episode 2; whispering figures like water flowing, played by orchestra.	Murmuring brooks
1:39	Ritornello 3.	Spring
1:47	Episode 3 modulates; solo violin with repeated notes, fast ascending minor-key scales, accompanied by orchestra.	Thunder, lightning
2:15	Ritornello 4, in relative minor (C-sharp).	Spring
2:24	Episode 4; trills and repeated notes in solo violin.	Birds
2:43	Ritornello 5, returns to E major; brief solo passage interrupts.	
3:12	Closing tutti.	

Now try the **Listening Quiz.**

scales. Throughout, an orchestral ritornello (refrain) returns again and again (representing the general mood of spring) in alternation with the **episodes**, which often feature the solo violin. Ultimately, "the little birds take up again their melodious song" as we return to the home key. A florid passage for the violin soloist leads to the final ritornello.

In the second movement, a Largo in 3/4, Vivaldi evokes the poetic image of a goatherd who sleeps in a "pleasant, flowery meadow" with his faithful dog by his side. Over the bass line played by the violas, which sound an ostinato rhythm, he writes, "The dog who barks." In the finale, an Allegro marked "Rustic Dance," we can visualize nymphs and shepherds cavorting in the fields as the music suggests the drone of bagpipes. Ritornellos and solo passages alternate in bringing the work to a happy conclusion.

Like Bach, Vivaldi was renowned in his day as a performer rather than a composer. Today, he is recognized both as the "father of the concerto," having established ritornello form as its basic procedure, and as a herald of musical Romanticism in his use of pictorial imagery. In his compositions, we encounter an early attempt to empower instrumental music to create independent meanings apart from words and beyond the enhancement of dance.

CRITICAL THINKING

1. How did composers achieve both unity and contrast in the concerto?
2. What musical techniques did Vivaldi employ in *Spring* to depict the imagery of that season?

YOUR TURN TO EXPLORE

With a classmate or two, find an example of instrumental music with a title that describes some place or mood or activity. What specific elements of the music do you think were designed to convey that image? Did you and your classmate come up with the same correspondences? What might account for similarities and differences in your interpretation? Can you think of ways that the composer or performers might have made the image even more compelling or clear?

CHAPTER 21

Process as Meaning: Bach and *The Art of Fugue*

"He, who possessed the most profound knowledge of all the contrapuntal arts, understood how to make art subservient to beauty."
—Carl Philipp Emanuel Bach (1714–1788, about his father, J. S. Bach)

KEY POINTS

- The organ and harpsichord were the main keyboard instruments of the Baroque era.
- Keyboard players improvised and created free-form pieces called **preludes** or **toccatas**, followed by more structured works, such as **fugues**.
- *The Art of Fugue* is J. S. Bach's last and most comprehensive example of contrapuntal writing.

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Instrumental music, in several contemporary traditions, often includes a component of improvisation: musicians will elaborate counterpoint on the spot, drawing on established conventions as well as their own creative imagination. Without the distraction of words, the listener's ear can focus on the shape and interaction of musical lines: this interaction provides the music's expressive resources and meaning. Thus, while some counterpoint-based music can be understood as individual "pieces" (which are always played the same way), counterpoint is also a process. And just like today's rock and jazz stars, the great composers of the past frequently *improvised* their polyphonic processes, so that the performer-composer and listener were more equal participants in the unfolding of meaning through sound.

KEYBOARD INSTRUMENTS IN THE BAROQUE ERA

Keyboard instruments, which are inherently suited to polyphonic performance, have been featured in Western music since the Middle Ages; in the 1600s, however, instruments such as the organ and harpsichord reached a new level of refinement. These technological advances encouraged musicians to broaden their technique, and musicians' experiments likewise spurred instrument builders to new heights.

Harpsichord

The harpsichord differs from the modern piano in two important ways. First, its strings are plucked by quills rather than struck with hammers, and its tone



A spectacular Baroque organ (1738) in St. Bavo's Cathedral, Haarlem, The Netherlands.

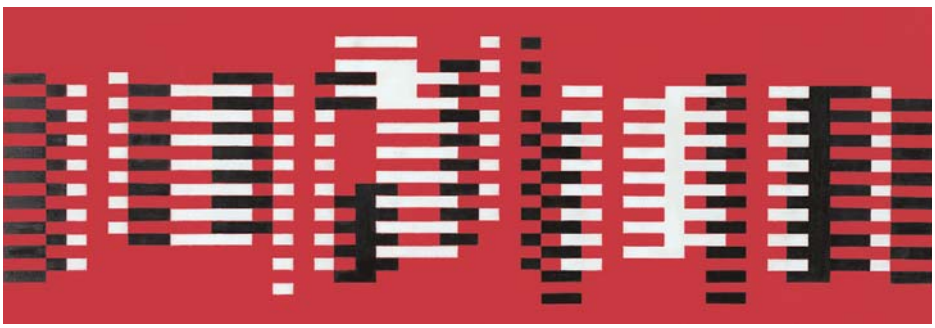
cannot be sustained like that of the piano, a product of the early Classical era. Second, the pressure of the fingers on the keys can produce subtle dynamic nuances but not the piano's extremes of loud and soft.

German builders of the 1600s and 1700s created organs with various sets of pipes, each with a sharply contrasting tone color, so that the ear could pick out the separate lines of counterpoint. The organ's multiple keyboards made it possible to achieve terraced levels of soft and loud. J. S. Bach was a sought-after consultant to church-organ builders, since he was renowned as an outstanding keyboard player. He was also famous for his ability to improvise at the organ or harpsichord—and his improvisations ranged from relatively free-form approaches with highly contrasting musical ideas and tempos (in what was often called a **toccata** or **prelude**) to a much more systematic working-out of a single musical thought (generally labeled fugue). Bach wrote out a number of his most successful improvisations, usually to serve as models for his students.

The toccata and prelude were usually designed to showcase the performer's dexterity and were often paired/contrasted with more systematically organized forms—you may know Bach's famous *Toccata and Fugue in D Minor* (iMusic), which was the opening music for Disney's 1940 film *Fantasia* and has been heard in many films since. We will focus on the more tightly structured form, the fugue, since it illustrates the Baroque ideal of systematic elaboration of short musical ideas.

THE FUGUE AND ITS DEVICES

A **fugue** is a contrapuntal composition in which a single theme pervades the entire fabric, entering in one voice (or instrumental line) and then in another. The fugue, then, is based on the principle of **imitation**. Its main theme, the subject, constitutes the unifying idea, the focal point of interest in the contrapuntal web.

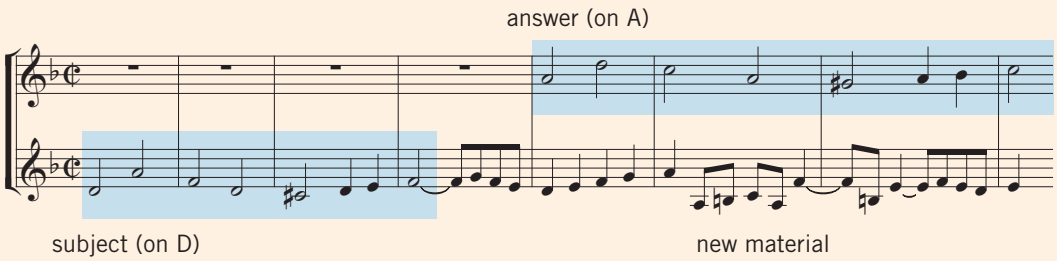


In **Josef Albers**'s (1888–1976) *Fugue* (1925), the interlocking and parallel lines resemble the polyphonic textures of the fugue.

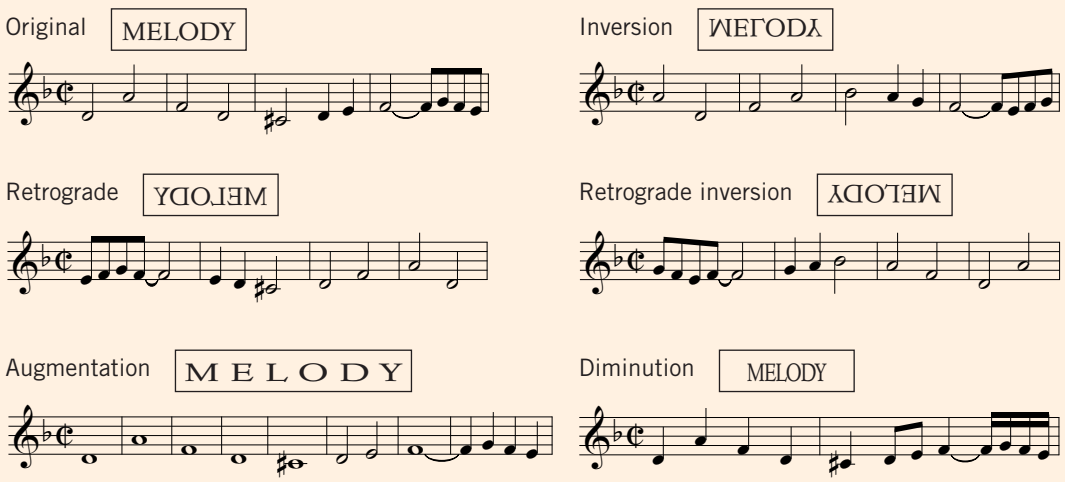
Contrapuntal Devices

iMusic

Subject and answer (begins five notes higher, intervals changed), from *The Art of Fugue*:



Other contrapuntal devices:



We have already encountered the fugue or fugal style in a number of works: in *The Young Person's Guide to the Orchestra* (*Variations and Fugue on a Theme of Purcell*), by Britten; in Handel's choruses in *Messiah*; and in the opening movement of Bach's cantata *Wachet auf*. Though a fugue may be written for a group of instruments or voices, as in these works, Bach was most renowned for writing—and improvising—fugues for a solo keyboard instrument.

Subject and answer

The **subject** of the fugue is stated alone at the beginning in one of the voices—referred to by the range in which it sounds: soprano, alto, tenor, or bass. It is then imitated in another voice—this is the **answer**—while the first can continue with a **countersubject** (a different theme heard against the subject) or new material. When the subject has been presented in each voice once, the first section of the fugue, the **exposition**, is at an end. From then on, the fugue alternates between sections that feature entrances of the subject and **episodes**—interludes (lacking the subject) that serve as areas of relaxation.

Countersubject

Exposition

Episodes

Contrapuntal devices

Contrapuntal writing is marked by a number of devices used since the earliest days of polyphony. A subject can be presented in longer time values, often twice

as slow as the original, called **augmentation**, or in shorter time values that go by faster, called **diminution**. The pitches can be stated backward (starting from the last note and preceding to the first), known as **retrograde**, or turned upside down (in mirror image), moving by the same intervals but in the opposite direction, a technique called **inversion** (see "Contrapuntal Devices," on p. 129). Overlapping statements of the subject, called **stretto**, heighten the tension.

BACH'S KEYBOARD FUGUES

The Well-Tempered Clavier

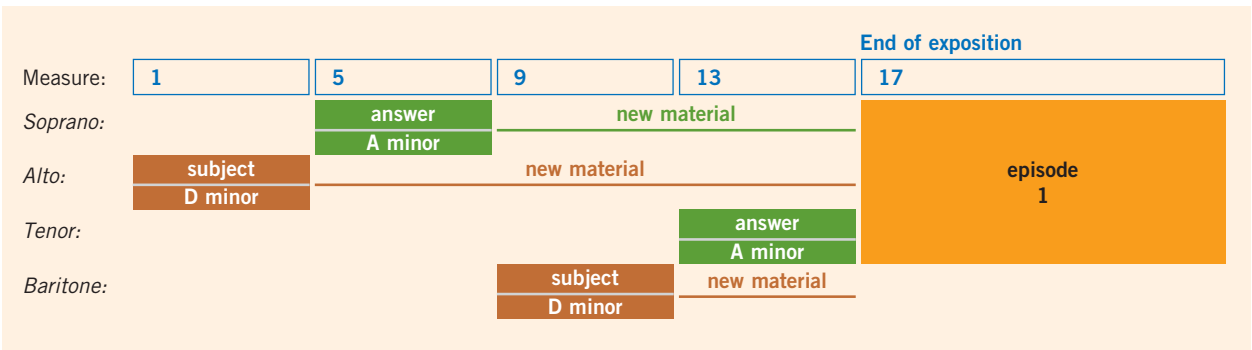
Bach worked his entire life to refine his fugal technique, combining mastery of craft with creativity and beauty. While every fugue follows the same principle, with an exposition that presents the subject in at least two (and usually three or more) voices, and then an alternation between returns or reconfigurations of the subject and contrasting musical ideas, no two fugues are alike in detail. Indeed, the process of combining predictable material with fresh ideas is at the core of musical composition, and Bach was a master. *The Well-Tempered Clavier*, a collection of forty-eight preludes and fugues issued in two volumes and demonstrating a new system for tuning keyboard instruments that approaches our contemporary equal-semitone norm, is a testament to his skill. Bach intended the collection as a teaching aid, with each individual prelude and fugue demonstrating a different set of expressive and technical challenges for the aspiring keyboard player.

Video

Contrapunctus I, from *The Art of Fugue*

Bach's last demonstration of contrapuntal mastery was *The Art of Fugue*, a collection of fourteen fugues and four canons that systematically explores all the wizardry of fugal devices. Because it is unclear for which instrument(s) Bach intended this work, it has been recorded by orchestras, chamber ensembles, and even brass groups—among them the well-known Canadian Brass. The collection is viewed today as keyboard music, probably meant for organ or harpsichord.

We will consider the opening fugue, called Contrapunctus I. Its four voices introduce the subject successively, in the order alto-soprano-bass-tenor; this constitutes the exposition. (See chart below and Listening Guide 12.) After the first



Bach: Contrapunctus 1, from *The Art of Fugue*

DATE: 1749, published 1751

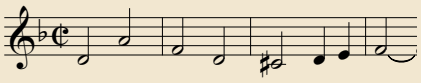
GENRE: Fugue (from a collection of canons and fugues on a single theme)

What to listen for

Melody	Tune (the subject) outlines a minor chord.	Form	Four-voice fugue, with exposition, middle, and closing sections; episodes separate fugue statements.
Harmony	Minor throughout, but closes on a major chord; last fugue statement is over a sustained pitch.	Performing forces	Solo keyboard (organ or harpsichord).
Texture	Imitative entries of same melody: subject (on D) alternates with answer (on A).		

Exposition (see chart on p. 130)

Four entries of the subject (answer) in alternation:



0:00 Alto (subject).
0:10 Soprano (answer).
0:19 Bass (subject).
0:28 Tenor (answer).
0:38 Episode 1 (six measures) ends the exposition.

Middle entries

Subject stated two times:
0:52 Alto.
1:05 Soprano (transposed to A).
1:12 Answer in bass (overlaps soprano in stretto).
1:21 Episode 2 (four measures).
1:30 Answer in tenor.
1:40 Episode 3 (five measures).
1:52 Answer anticipated in alto, then full statement in soprano.

Closing section

2:10 Subject in bass (but anticipated in soprano).
2:19 Episode 4.
2:26 Pedal point in bass.
2:44 Rhetorical pauses.
2:52 Answer—final statement over sustained pedal on the tonic. Ends with a major chord.

episode, a contrasting set of musical ideas, the extended middle section features several false entries and an overlapping of subjects (in stretto). At the end, the tonic (D minor) is reestablished by a bold statement of the answer in the bass, heard on the organ pedals. The final chord, a major triad, jolts us from the contemplative minor-key setting; this practice of shifting from minor to major at the end was a common feature in Baroque keyboard music.

Bach increases the complexity of the counterpoint with each fugue in this collection, as if he were challenging his performer to ever greater dexterity and mental engagement. Since all of his keyboard music was designed to teach prospective students to refine their technique, this "capstone" work can be understood as the ultimate achievement for both fingers and brain. Bach would have expected his advanced students to go on to improvise these kinds of processes on their own, as they demonstrated their professional independence.

Listening Activity

Comparing styles 3: Baroque to Classical

CRITICAL THINKING

1. What are some of the contrasting ways a subject can be modified in a fugue while still being recognizable to the listener?
2. How does Bach indicate to the listener that he is about to conclude his "process of elaboration" in Contrapunctus I?

YOUR TURN TO EXPLORE

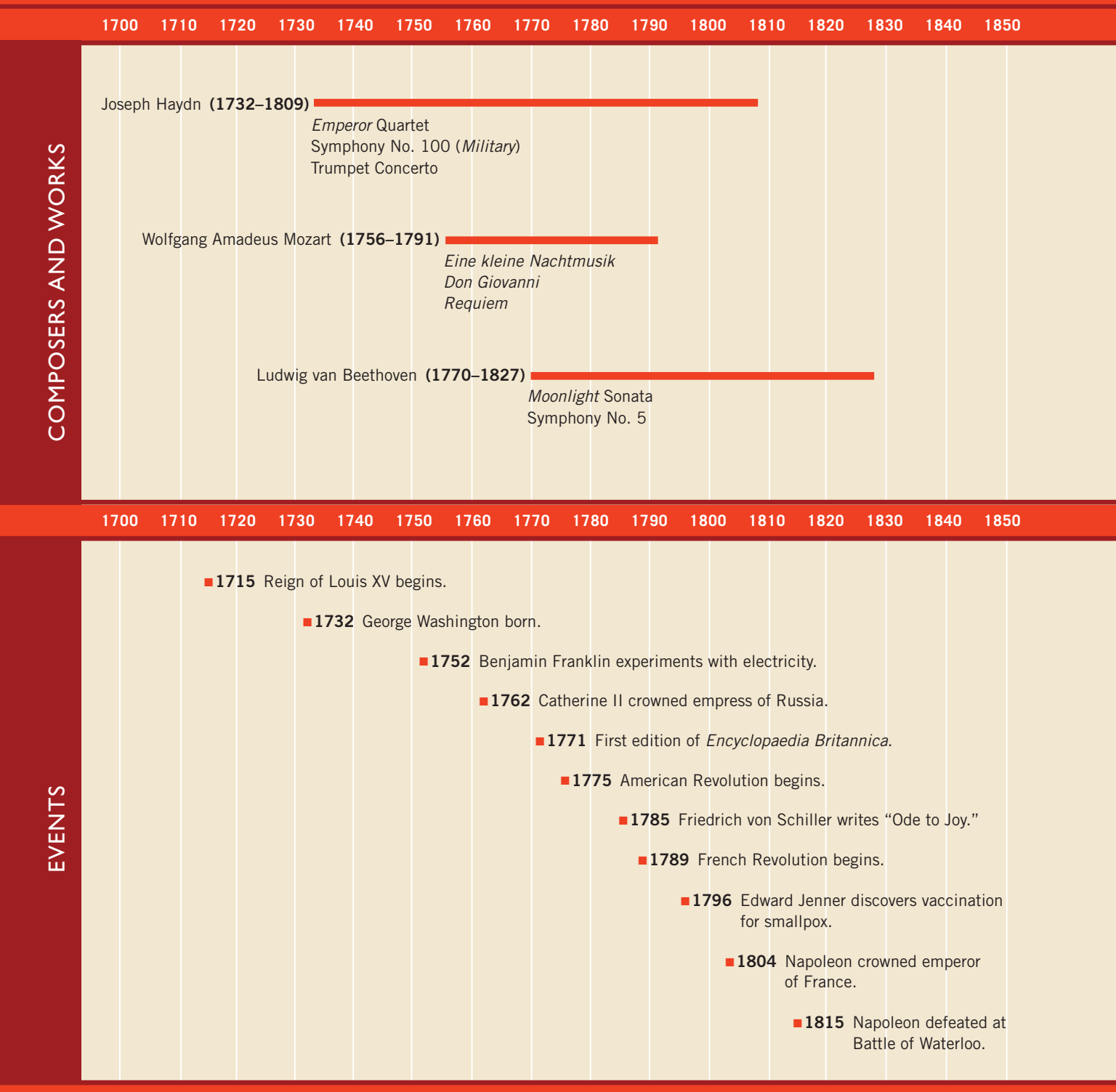
Seek out a recording (or better yet, a live performance) of an improvisation-oriented musician such as a rock guitarist or a jazz pianist. Listen for how the melody/harmony of each "standard tune" is first presented relatively straightforwardly, and then varied through several repetitions. How does the performer weave aspects of a recognizable melody through the texture as he/she improvises? Are there particular portions of the melody that are featured more prominently, and if so, why do you think this is?

A Comparison of Baroque and Classical Styles

	Baroque (c. 1600–1750)	Classical (c. 1750–1825)
Composers	Monteverdi, Purcell, Vivaldi, Bach, Handel.	Haydn, Mozart, Beethoven.
Melody	Continuous melody with wide leaps, chromatic tones for emotional effect; speechlike melody in recitative.	Symmetrical melody in balanced phrases and cadences; tuneful, diatonic, with narrow leaps.
Rhythm	Single rhythm predominant; steady, energetic pulse; freer in vocal music.	Dance rhythms favored; regularly recurring accents.
Harmony	Chromatic harmony for expressive effect; major-minor system established with brief excursions from the tonic to other keys.	Diatonic harmony favored; tonic-dominant relationship expanded, becomes the basis for large-scale form.
Texture	Homophonic texture (early Baroque); polyphonic texture (late Baroque); linear-horizontal dimension.	Homophonic texture; chordal-vertical dimension.
Instrumental genres	Trio sonata, concerto, suite, prelude, fugue.	Symphony, concerto, solo sonata, string quartet, other chamber music genres.
Vocal genres	Opera, Mass, oratorio, cantata.	Opera, Mass, oratorio.
Form	Binary and ternary forms predominant.	Larger forms, including sonata-allegro form, developed.
Dynamics	Subtle dynamic nuances; *forte/piano* contrasts; echo effects.	Continuously changing dynamics through *crescendo* and *decrescendo.*
Timbre	Continuous tone color throughout one movement.	Changing tone colors between sections of works.
Performing forces	String orchestra, with added woodwinds; organ and harpsichord prevalent.	Orchestra standardized into four families; introduction of clarinet, trombone; rise of piano to prominence.
Improvisation	Improvisation expected; harmonies realized from figured bass.	Improvisation largely limited to cadenzas in concertos.
Emotion	Emotional exuberance and theatricality.	Emotional balance and restraint.

Find an interactive version of this chart on **StudySpace.**

CLASSICAL ERA



PART 4



Jean-Marc Nattier (1685–1766), *Henriette of France.*

Eighteenth-Century Classicism

Prelude 4 Music as Order and Logic

22 Musical Conversations: Haydn and Classical Chamber Music

23 The Ultimate Instrument: Haydn and the Symphony

24 Expanding the Conversation: Mozart, Chamber Music, and Larger Forms

25 Conversation with a Leader: The Classical Concerto

26 Personalizing the Conversation: Beethoven and the Classical Sonata

27 Disrupting the Conversation: Beethoven and the Symphony in Transition

28 Making It Real: Mozart and Classical Opera

29 Mourning a Hero: Mozart and the *Requiem*

PRELUDE 4

Music as Order and Logic

"Music [is] the favorite passion of my soul."
—Thomas Jefferson (1743–1826)

Some artistic movements can easily be pinpointed in time, those whose leaders make strong statements about the need for radical change. Classicism is not such a movement: in fact, in some ways classicism is a constant concern in Western culture, since its roots are in the values of order and reason expressed by the ancient Greeks and Romans, who laid the foundations for the very notion of European identity. Ideals of classicism have repeatedly resurfaced through the centuries, and in some cases have coexisted with other stylistic concerns. For example, French artists and musicians in the early 1700s never thought of their work as "baroque": they were the ones who introduced the term to disparage others who didn't share their "classical" sensibility.

The Enlightenment

The later 1700s were a time when classical ideals were especially strong in Europe, combined with a philosophical and intellectual movement known as the **Enlightenment**, which stressed the centrality of reason in human experience. Artists and musicians strove to join the social push toward order and reason, developing works characterized by clarity and regularity of structure, and by an ideal of "natural simplicity." This tendency led to the development of an international musical style that was held up by subsequent generations as "timeless," embodying the most perfect manifestations of musical logic. While previous styles had risen and fallen with fashion, the music of the Classical style was preserved and treasured even as later styles developed in contrast to its ideals—and this music continues to form the core of the Western concert tradition to this day.



The Parthenon, Athens (447–432 BCE). The architecture of ancient Greece embodied the ideals of order and harmonious proportions.

CLASSICISM AND ENLIGHTENMENT CULTURE

The Classical era in music encompasses the last half of the eighteenth century and the early decades of the nineteenth. During this era, the rule of strong aristocratic sovereigns continued throughout Europe. Louis XV presided over extravagant celebrations in Versailles, and Frederick the Great ruled in Prussia, Maria Theresa

in Austria, and Catherine the Great in Russia. In such societies, the ruling class enjoyed its power through hereditary right. At the same time, a new economic power was growing through the Industrial Revolution, which gathered momentum in the mid-eighteenth century through a series of important inventions—from James Watt's improved steam engine and James Hargreaves's spinning jenny in the 1760s to Eli Whitney's cotton gin in the 1790s. These decades saw significant advances in science—Benjamin Franklin harnessed electricity, Joseph Priestley discovered oxygen, and Edward Jenner perfected vaccination—and intellectual life, with the publication of the French *Encyclopédie* (1751–52) and the first edition of the *Encyclopaedia Britannica* (1771).



Thomas Jefferson's design for the Rotunda of the University of Virginia at Charlottesville, completed in 1826, reflects his admiration for classical architecture.

The eighteenth century has been called the Age of Reason as well as the Enlightenment. Philosophers considered social and political issues in the light of reason and science, but they were also advocates for the rising middle class. The intellectual climate, then, was nourished by two opposing streams. While Classical art captured the exquisite refinement of a way of life that was drawing to a close, it also caught the first wave of a new social structure that would emerge with the revolutionary upheavals at the end of the century.

Just as eighteenth-century thinkers idealized the civilization of the Greeks and Romans, artists revered the unity and proportions of ancient architecture and fine arts. In this spirit, Thomas Jefferson patterned the nation's Capitol, the University of Virginia (see illustration above), and his home at Monticello after Greek and Roman temples. His example spurred on a classical revival in the United States, which made Ionic, Doric, and Corinthian columns indispensable features of public buildings well into the twentieth century.

By the end of the century, the atmosphere had completely changed. The old world of the aristocracy was beginning to give way to a new society of the people and to an era that produced some of the greatest artworks of Western culture. Thus, backward-looking classicism itself contained the seeds of what would become the most significant and self-conscious progressive redefinition of European culture.

ELEMENTS OF CLASSICAL STYLE

Symmetrical phrasing

The music of this time is notable for its elegant, lyrical melodies. Classical melodies "sing," even those intended for instruments. They are usually based on symmetrical four-bar phrases marked by clear-cut cadences, and they often move stepwise or by small leaps within a narrow range. Clarity is further provided by repetition and the frequent use of sequence (a pattern repeated at a higher or lower pitch). These devices make for balanced structures that are readily accessible to the listener.

The harmonies that sustain the melodies are equally clear. Chords are built



Jean-Antoine Watteau (1684–1721) presents a dream world of love and gallantry in this playful outdoor music scene, *La gamme d'amour* (*The Gamut of Love*).

from the seven tones of the major or minor scale (meaning they are diatonic) and therefore are firmly rooted in the key. The chords underline the balanced symmetry of phrases and cadences, and they form vertical columns of sound over which the melody unfolds freely and easily, generally in a homophonic texture (a melody with accompanying harmony).

Much of the music is in one of the four basic meters—2/4, 3/4, 4/4, or 6/8—and moves at a steady tempo. If a piece or movement begins in a certain meter, it is apt to stay there until the end. Rhythm works closely with melody and harmony to make clear the symmetrical phrase-and-cadence structure of the piece. Well-defined sections establish the home key, move to contrasting but closely related keys, and return to the home key. The result is the beautifully molded architectural forms of the Classical style, fulfilling the listener's need for both unity and variety.

Despite its aristocratic elegance, music of the Classical era absorbed a variety of folk and popular elements. This influence made itself felt not only in the German dances and waltzes of the Viennese masters but also in their songs, symphonies, concertos, string quartets, and sonatas.

THE PATRONAGE SYSTEM

This engraving, dated 1773, shows a typical violin-piano duo.



The culture of the eighteenth century thrived under the patronage, or sponsorship, of an aristocracy that viewed the arts as a necessary adornment of life. Music was part of the elaborate lifestyle of the nobility, and the center of musical life was the palace.

The social events at court created a steady demand for new works from composers, who had to supply whatever their patrons wanted. Although musicians ranked little better than servants, their situation was not quite as depressing as it sounds. The patronage system actually gave musicians economic security and provided a social framework within which they could function. It offered important advantages to those who successfully adjusted to its requirements, as the career of Joseph Haydn clearly shows (see p. 145).

Opportunities for Women

While aristocratic women like Princess Anne Henriette of France, sister of King Louis XV (see illustration, p.135) continued their regular music studies, middle-class women also found a place as musicians under the patronage system. In Italy and France, professional female singers achieved prominence in opera and in court ballets. Others found a place within aristocratic circles as court instrumentalists and music teachers, offering private lessons to members of the nobility.

Two women in particular, both associated with Wolfgang Amadeus Mozart, stand out as impressive keyboard players of the late eighteenth century. His sister, Maria Anna Mozart (1751–1829), known as Nannerl, was an accomplished pianist who as a child toured extensively with Wolfgang, performing concertos and four-hand piano works. Their father noted that Nannerl, at age twelve, played "so beautifully that everyone is talking about her and admiring her execution." A friend of Mozart's, the blind composer Maria Theresa von Paradis (1759–1824), was an excellent pianist and organist, renowned for her remarkable musical memory, which retained some sixty different concertos that she prepared for an extended European tour.

Maria Anna Mozart

Maria Therese von Paradis

The public prominence achieved by these women was unusual for the era. However, the many engravings and paintings of the time illustrating music-making scenes make it clear that women participated frequently in performances at home, in aristocratic salons, and at court. Ultimately, with the growth of the music trades, especially music printing and publishing, women found more professional opportunities open to them. And as more amateurs participated in music-making, women of the middle as well as upper classes found an outlet for their talents.

From Palace to Concert Hall

At this time, musical performances were beginning to move from the palace to the concert hall. The rise of the public concert gave composers a new venue (site) in which to perform their works. Haydn and Beethoven conducted their own symphonies at concerts, and Mozart and Beethoven played their own piano concertos.



Map of Europe, 1763–89, showing major musical centers.



An aristocratic concert. Oil and wood panel, attributed to **Jean-Honoré Fragonard** (1732–1806).

The public flocked to hear the latest works—unlike modern (classical music) concertgoers who are interested mainly in music of the past. The eagerness of eighteenth-century audiences for new music surely stimulated composers to greater productivity.

While great virtuoso performers continued to be highly prized, the clarity and simplicity of the Classical style made it increasingly accessible to the informed amateur—whether through performance or through careful listening. More and more instrumental music was described in terms of dialogue and communication—whether between performers or between the composer and the public. As the idea of communication through instrumental storytelling became ingrained, the notion of using that communication to build a deep and intimate connection between the uniquely inspired composer-genius and the receptive listener grew more and more appealing to musicians and their audiences. This too was an essential element in the emerging Romantic sensibility, as we will see in the work of Beethoven and in the public response to Mozart's late compositions.

CRITICAL THINKING

1. What were the primary characteristics of Classicism?
2. How are Classical ideals reflected in eighteenth-century music?

CHAPTER 22

Musical Conversations: Haydn and Classical Chamber Music

"You listen to four sensible persons conversing, you profit from their discourse, and you get to know their several instruments."

—Johann Wolfgang von Goethe (writing about string quartets)

KEY POINTS

- Form is the most important organizing element in **absolute music**, which has no specific pictorial or literary program.
- Melodic ideas, or **themes**, are used as building blocks in a composition; these themes are made up of short melodic or rhythmic fragments known as **motives**.
- Themes can be expanded by varying the melody, rhythm, or harmony through **thematic development**; this usually happens in large-scale works.
- The Classical era is the golden age of **chamber music** (ensemble music for two to about ten performers, with one player per part). The **string quartet** (two violins, viola, and cello) was the most important chamber-music genre of the era.
- Joseph Haydn's *Emperor* Quartet features a famous set of variations on a hymn he wrote for the Austrian emperor.

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You get together with some friends and begin a conversation on a topic of common interest. Members of your group will agree or disagree with each other, expand on others' perspectives, interrupt each other as things get more heated, all the while keeping a friendly spirit going, with the goal of reaching a satisfactory conclusion. This is how eighteenth-century Europeans understood chamber music, and in particular the string quartet: the equal participation of various instruments was an essential aspect of a new sensibility. These were conversations without words, but they were just as purposeful, and just as structured, as real conversations might be. The way composers achieved this was through an emphasis on predictable musical forms, which would allow musicians and listeners alike to "follow the discussion" to its logical conclusion, and to profit, as Goethe's quote above suggests, from its artistic expression.

EXPANDING MUSICAL IDEAS

Thematic development

As noted in Chapter 6, a musical idea that is used as a building block in the construction of a composition is called a **theme**. Varying a theme's melodic outline, rhythm, or harmony is considered **thematic development**. This is one of the most important techniques in composition and requires both imagination and craft on the part of the creator. In addition to its capacity for growth, a theme can be



A modern-day photograph of the Eszterháza Palace in Fertöd, Hungary, where Haydn was employed.

fragmented by dividing it into its constituent motives, a **motive** being its smallest melodic or rhythmic unit. A motive can grow into an expansive melody, or it can be treated in **sequence**—that is, repeated at a higher or lower level. Thematic development is generally too complex for short pieces, where repetition, a simple contrast between sections, and a modest expansion of material usually supply the necessary continuity. But thematic development is necessary in larger forms, where it provides clarity, coherence, and logic.

Listening Activity

Thematic development

The development of thematic material—through extension, contraction, and repetition—occurs in music from all corners of the world. In considering the fugue by Bach, we have already seen that musical structure and logic can unfold through a partly planned, partly improvised process. Other traditions reflect this approach: in jazz, for example, musicians organize their improvised melodies within a highly structured, preestablished harmonic pattern, time frame, and melodic outline that is understood by all the performers.

The most prominent musicians of the Classical era were also excellent improvisers—both Mozart and Beethoven, for example, drew crowds when they improvised at the keyboard. However, the forms of the Classical style are composed-out and fixed: they indicate a fully worked-out rational argument, rather than a flexible process-in-motion like the one we encountered in Bach's fugue. Because this music is so dependent on the listener's expectation of recognizable structures, it's crucial for us to understand the conventions on which composers and listeners based musical meaning.

CLASSICAL FORMS

Absolute music

Every musical work has a form; it is sometimes simple, other times complex. In **absolute music**, where there is no prescribed story or text to hold the music together, form is especially important. The story is the music itself, so its shape is of primary concern for the composer, the performer, and the listener. Most instrumental works of the Classical era—symphonies, sonatas, concertos, string quartets, and other types of chamber music—follow a sequence of sections or

Multimovement Cycle: General Scheme

Movement	Character/Tempo	Form	Playlist
First	Long, dramatic Allegro	Sonata-allegro	Mozart, *Eine kleine Nachtmusik*, I Beethoven, Symphony No. 5, I
Second	Slow, lyrical Andante or Adagio	Theme and variations or **A-B-A**	Haydn, Symphony No. 100 (*Military*), II *Emperor* Quartet, II
Third (optional)	Dancelike Allegro or Allegretto	Minuet and trio (18th c.) Scherzo and trio (19th c.)	Mozart, *Eine kleine Nachtmusik*, III
Fourth (last)	Lively, spirited Allegro or Vivace	Rondo (or sonata-rondo or sonata-allegro)	Haydn, Trumpet Concerto, III

movements that is known as a **multimovement cycle**. We will briefly consider the overall characteristics of that cycle, and then dwell in turn (in this and the following chapters) on the formal conventions of each movement.

Multimovement cycle

The outline of the multimovement cycle above sums up the common practice of both the Classical and Romantic eras. It can help you build expectations and listening strategies, provided you remember that it is no more than a general scheme.

Each individual movement has an internal form that binds its different sections into one artistic whole. You have already learned two of the simplest forms: two-part, or binary (**A-B**), and three-part, or ternary (**A-B-A**). Rather than start with the customary form of the first movement of the cycle (sonata-allegro form), which is more intricate and will be the subject of a later chapter, we will begin with a less complex form, as exemplified by the second movement of a string quartet by Haydn.

The Second Movement: Theme and Variations

The second is usually the slow movement of the cycle, offering a contrast to the first movement—usually a spirited Allegro—and characterized by lyrical, songful melodies. Typically, it is an Andante or Adagio in **A-B-A** or theme-and-variations form.

We have already noted that variation is an important procedure in music, but in one form—**theme and variations**—it is the ruling principle. Here, the theme is clearly stated at the outset and serves as the point of departure; it may be newly invented or borrowed (like the theme in Britten's *Young Person's Guide to the Orchestra*; see Listening Guide 1). The theme is likely to be a small two- or three-part idea, simple in character to allow room for elaboration. It is followed by a series of variations in which certain features of the original idea are retained while others are altered. Each variation sets forth the idea with some new modification—you might say in a new disguise—through which the listener glimpses something of the original theme.



This anonymous watercolor depicts a performance of a string quartet, the most influential chamber-music genre of the era.

Any musical element may be developed in the variation process. The melody may be varied by adding or omitting notes or by shifting the theme to another key—a favorite procedure in jazz, where the solo player embellishes a popular tune with a series of decorative flourishes. The chords that accompany a melody may be replaced by others; the shape of the accompaniment may be changed; note lengths, meter, or tempo can also be altered through rhythmic variation, and the texture may be enriched by interweaving the melody with new themes or countermelodies.

The central position in Classical chamber music was held by the **string quartet**, which consists of two violins (a first and a second), a viola, and a cello. Other favored combinations were the duo sonata (violin and piano, or cello and piano); the piano trio (violin, cello, and piano); and the quintet, usually a combination of string or wind instruments, or a string quartet with solo instrument such as the piano or clarinet. (See chart in Chapter 10.) Because the string quartet was intended to be enjoyed by a small group of cultivated music lovers, composers did not need expansive gestures here. They could present their most private thoughts, and indeed, the final string quartets of Haydn, Mozart, and Beethoven contain some of their most profound music. Joseph Haydn, with his sixty-eight string quartets, played a central role in the evolution of this genre.

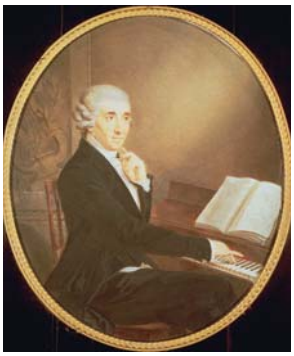
Haydn's *Emperor* Quartet

Haydn wrote most of his string quartets in sets of six, and his Op. 76 quartets are no exception. The third in the set is known as the *Emperor* because the second movement is based on a hymn Haydn wrote for the Austrian emperor Franz II. The invasion of Vienna by Napoleonic armies in 1796 raised a spirit of patriotism across Austria, to which Haydn responded with a musical tribute that became the country's national anthem, *Gott erhalte Franz den Kaiser* (*God Keep Franz the Emperor*). The hymn was sung in all the theaters of Vienna for the emperor's birthday on February 12, 1797; thanks to Haydn, Austria now had a moving anthem comparable to those of England (*God Save the King*) and France (*La Marseillaise*).

Haydn wrote his Op. 76, No. 3, quartet a few months later, in the summer of 1797, using the imperial hymn as a basis for a majestic theme and variations in the slow movement (Listening Guide 13). Haydn gives each player an equal chance to participate in the "conversation" about the hymn tune. After the tune is introduced by the first violin in a simple setting, each instrument takes its turn with a variation: the second violin, with an embroidered accompanying line played by its violin partner; the cello, with its deep and dignified tone; then the dark viola—Haydn's own instrument—with rich chromatic color. The fourth and final variation brings back the tune in a more complex polyphonic texture.

As you listen to the variations that Haydn builds on the hymn to the emperor,

JOSEPH HAYDN (1732–1809)



Haydn was one of the most prolific composers of the Classical period. Born in the small Austrian village of Rohrau, he absorbed the folk songs and dances of his homeland. The beauty of his voice secured him a place as a choirboy at St. Stephen's Cathedral in Vienna.

In 1761, when he was twenty-nine, Haydn entered the service of the Esterházys, a family of enormously wealthy Hungarian princes famous for their patronage of the arts, with whom he remained for almost thirty years. The family palace of Eszterháza was one of the most splendid in Europe (see illustration, p. 142), and music played a central role in the constant round of festivities there. The musical establishment under Haydn's direction included an orchestra, an opera company, a marionette theater, and a chapel. His life exemplifies the patronage system at its best.

By the time Haydn reached middle age, his music had brought him much fame. After the prince's death, he made two visits to England in the 1790s, where he conducted his works with phenomenal success. He died in 1809, revered throughout Europe.

It was Haydn's historic role to help perfect the new instrumental music of the late eighteenth century, as well as expand the orchestra's size and resources through greater emphasis on the brass, clarinets (new to the orchestra), and percussion. His expressive harmony, structural logic, and endlessly varied moods embodied the mature Classical style.

MAJOR WORKS: Chamber music, including 68 string quartets (*Emperor*, Op. 76, No. 3) • Over 100 symphonies (including the 12 *London* symphonies, Nos. 93–104) • Concertos for violin, cello, harpsichord, and trumpet • Sacred vocal music (Masses, motets, and two oratorios, including *The Creation*) • 14 operas • Keyboard music (including 40 sonatas).

iMusic: *Emperor* Quartet, Op. 76, No. 3, II
Symphony No. 94 (*Surprise*), II
Symphony No. 100 (*Military*), II

In His Own Words

"I learned from Haydn how to write quartets. No one else can do everything—be flirtatious and be unsettling, move to laughter and move to tears—as well as Joseph Haydn."

—*Wolfgang Amadeus Mozart*

think about the kinds of expectations that he would like you, as the listener, to have about this conversation—which is not only an interaction between four "string-instrument-playing friends" but also an interaction between Haydn and you.

CRITICAL THINKING

1. What are some ways composers unify their compositions?
2. How can musical elements be modified to achieve variation? How is this different from using *new* musical elements to create contrast in a composition?

YOUR TURN TO EXPLORE

Look for videos of performers from different chamber music traditions—from the Classical era, but also jazz, country, rock, hip-hop, and maybe Indian or Chinese classical/traditional repertories. In what way do these performers appear to be "performing friendship" through their music-making? What differences are there in the interactions or conversations between performers and between performers and audience, in these various traditions?

LISTENING GUIDE 13

6:46

Haydn: String Quartet, Op. 76, No. 3 (*Emperor*), II

DATE: 1797

MOVEMENTS: I. Allegro; sonata-allegro form
II. Poco adagio, cantabile; theme and variations
III. Menuetto, Allegro; minuet and trio
IV. Finale, Presto; sonata-allegro form

What to listen for

Melody	Lyrical melody in five phrases of four measures each, several of which are repeated: **a-a-b-c-c**.
Rhythm/meter	Simple rhythms in quadruple meter; some syncopation in later variations.
Harmony	In G major, some chromaticism in variation 3.
Texture	Homophonic opening; becomes more polyphonic.
Form	Theme (**a-a-b-c-c**) and four variations, each in the same structure; closing four-measure coda.
Expression	Tempo is rather slow, in a singing style; subtle and contrasting dynamics.
Performing forces	Two violins, viola, and cello.

Structure of the theme:

Phrase **a** (repeated):



Phrase **b**:



Phrase **c** (repeated):



0:00 **Theme**: played by violin 1, with a simple chordal accompaniment.
1:19 **Variation 1**: theme played by violin 2 in a duet with high-range decorative figurations in violin 1.
2:28 **Variation 2**: theme played by the cello, accompanied by other instruments; grows more polyphonic.
3:46 **Variation 3**: theme played by the viola; syncopated accompaniment in violin 1; some chromaticism.
5:04 **Variation 4**: theme returns to violin 1, set in a polyphonic texture.
6:18 **Coda:** short closing with sustained cello note, over which the other instruments fade out softly.

Now try the **Listening Quiz.**

CHAPTER 23

The Ultimate Instrument: Haydn and the Symphony

"My Prince was always satisfied with my works. I not only had the encouragement of constant approval but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and . . . improve, alter, make additions or omissions, and be as bold as I pleased."

—Joseph Haydn

KEY POINTS

- The **symphony**, a genre designed to demonstrate the expressive capabilities of a full orchestra, arose as one of the principal instrumental traditions during the Classical era.
- The heart of the Classical orchestra (about thirty to forty players) was the strings, assisted by woodwinds, brass, and percussion.
- Joseph Haydn wrote over 100 symphonies; among these, his last 12—the so-called *London* Symphones—are his masterpieces in the genre.

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The palette of tone colors available to a symphony composer is remarkable. Even the most complex synthesizers cannot match the nuance of live instruments, especially when they are combined by the dozens into a carefully coordinated unit—the orchestra. It was during the Classical era that the notion of the orchestra as the "ultimate instrument" began to develop, and composers sought to realize their greatest expressive potential through this medium, which remains to this day (even as it has changed over the centuries) probably the most versatile and powerful musical resource of the Western tradition. While orchestral sounds (often electronically manipulated) are often featured in television and film, experiencing a symphony orchestra in person is so much more compelling than hearing it on a recording. Witnessing the sonic and physical coordination and interaction between dozens of musicians is something you owe to yourself, now that you have learned (through Listening Guide 1 in Chapter 10) how to distinguish between instrumental timbres in an orchestra.

Early History of the Symphony

The **symphony**, which held the central place in Classical instrumental music, had its roots in the Italian opera **overture** of the early eighteenth century, an orchestral piece in three sections: fast-slow-fast. First played to introduce an opera, these

Overture

three sections eventually became separate movements, to which the early German symphonists added a number of innovations. One was the use of a quick, aggressively rhythmic theme rising from low to high register with such speed that it became known as a "rocket theme." Equally important was the use of drawn-out *crescendos* (sometimes referred to as a steamroller effect), slowly gathering force as they built to a climax. Finally, they added a dance movement, an elegant minuet.



Natural horns (without valves) and woodwinds are seen in this painting of a small orchestra performing in an eighteenth-century Venetian palace.

THE CLASSICAL ORCHESTRA

The Classical masters established the orchestra as we know it today: an ensemble of the four instrumental families. The heart of the orchestra was the string family. Woodwinds provided varying colors and assisted the strings, often doubling them. The brass sustained the harmonies and contributed body to the sound, while the timpani supplied rhythmic life and vitality. The eighteenth-century orchestra numbered from thirty to forty players; thus, the volume of sound was still more appropriate for the salon than the concert hall. (We will hear a movement from Haydn's Symphony No. 100 on eighteenth-century period instruments.)

Classical composers created a dynamic style of orchestral writing in which all the instruments participated actively and each timbre could be heard. The interchange of themes between the various instrumental groups assumed the excitement of a witty conversation; in this, the Classical symphony also resembled the string quartet.

Haydn's Symphony No. 100 (*Military*)

Joseph Haydn contributed well over 100 symphonies to the genre, establishing the four-movement structure and earning himself the nickname "father of the symphony." His masterworks in the genre are his last set of 12, the so-called *London* Symphonies, commissioned for a concert series in London. These late works abound in expressive effects, including syncopation, sudden *crescendos* and accents, dramatic contrasts of soft and loud, daring modulations, and an imaginative plan in which each family of instruments plays its own part.

Haydn's Symphony No. 100, the *Military*, was first presented in 1794 during his second London visit and was received enthusiastically by the British public. Its nickname comes from the composer's use of percussion instruments associated with Turkish military music—namely the triangle, cymbals, bass drum, and bell tree. The work also features a solo trumpet fanfare, another colorful military effect. Haydn, as well as Mozart and Beethoven, knew of these new instruments from the Turkish Janissary bands that performed in Vienna; after many centuries of wars between the Austrian Hapsburg Empire and the powerful Ottoman Empire, cultural exchanges between these political domains

In His Own Words

"Can you see the notes behave like waves? Up and down they go! Look, you can also see the mountains. You have to amuse yourself sometimes after being serious so long."

—*Joseph Haydn*

LISTENING GUIDE 14 5:33

Haydn: Symphony No. 100 in G Major (*Military*), II

DATE: 1794

MOVEMENTS:
I. Adagio-Allegro; sonata-allegro form, G major
I. Allegretto; A-B-A′ form, C major
III. Moderato; minuet and trio, G major
IV. Presto; sonata-allegro form, G major

Second movement: Allegretto

What to listen for

Melody	Simple, graceful theme, in regular phrases.	Form	Three-part form, with varied return (**A-B-A′**); **A** is in binary form.
Rhythm/meter	Marchlike, regular duple meter.	Expression	Sudden dynamic contrasts.
Harmony	Change from C major to C minor, then back to C major.	Performing forces	Large orchestra, including woodwinds, trumpets, French horns, and many percussion instruments.
Texture	Homophonic.		

0:00 **A section**—C major, rounded binary form ‖: **a** :‖: **b a** :‖

a = elegant, arched theme with grace notes; eight measures, with string and flute:

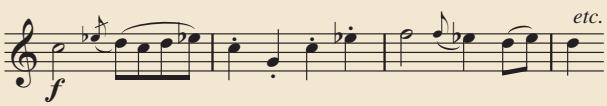


Repeated with oboes, clarinets, and bassoons.

0:29 **b** = eight+ measures, theme developed from **a,** with strings and flute;
b + **a** phrases repeated with oboes, clarinets, and bassoons:



1:40 **B section**—C minor, "military" sound, with added percussion (triangle, cymbals, bass drum); begins with loud, C minor statement of **a;** mixes **a** and **b** themes with sudden dynamic changes:



2:45 **A section**—returns to C major, later adds percussion section; varied statements feature different instruments.

4:33 **Coda**—solo trumpet fanfare, followed by drum roll, leads to *fortissimo* chord in A-flat major; motive from theme **a** is repeated until full orchestra closing.



The hall in the Eszteráza Palace, where Haydn presented his symphonies.

allowed Western Europeans the opportunity to hear, and adopt, these exotic sounds.

The Second Movement: **A-B-A′**

Haydn's *Military* Symphony features a memorable second movement that combines the concept of variations with a simple three-part, or ternary, structure that can be diagrammed as **A-B-A′** (Listening Guide 14). The graceful opening theme is heard in various guises that alter the timbre and harmony throughout. We are startled by the sudden change to the minor mode in the middle section, and also struck by the trumpet fanfare and drum roll that introduce the closing coda. The movement ends with a victorious *fortissimo* climax.

As you listen to the contrasting melodies and timbres of this movement, think again about the notion of conversation that we explored in Chapter 22. What can Haydn "tell" you when he has so many more sonic resources at his disposal?

CRITICAL THINKING

1. What contributions did Haydn make to the genre of the symphony?
2. How is this second movement similar to the second movement of the Haydn quartet examined in Chapter 22? How is it different?

YOUR TURN TO EXPLORE

Look for (ideally video) recordings of large instrumental ensembles from several varied traditions—Western orchestras, but also (for example) gamelan ensembles from Indonesia, a Vietnamese Nha Nhac performance, a big-band jazz group. How does the range/variety of timbres differ from ensemble to ensemble? How is each similar to and different from a Western orchestra?

Expanding the Conversation: Mozart, Chamber Music, and Larger Forms

CHAPTER 24

"People make a mistake who think that my art has come easily to me. Nobody has devoted so much time and thought to composition as I. There is not a famous master whose music I have not studied over and over."

—Wolfgang Amadeus Mozart

KEY POINTS

- The first movement of the Classical multimovement cycle is usually in a fast tempo and in **sonata-allegro form**, with three main sections: **exposition**, **development**, and **recapitulation**.
- The third movement is a triple-meter pair of dances, usually a **minuet and trio**.
- Wolfgang Amadeus Mozart, a child prodigy who started to write music before the age of five, contributed to nearly all musical genres of the Classical era, including the symphony, sonata, and concerto, chamber music, sacred music, and various types of opera.
- One of Mozart's best-known chamber works is *Eine kleine Nachtmusik* (*A Little Night Music*), a serenade for strings.

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All narrative and interactive genres—novels, plays, movies, video games—rely on a structural framework. Those engaging with the narrative learn to understand the conventions of the genre, and the creators engage in a "conversation" with the reader/spectator/player through fulfilling or challenging their expectations. Your enjoyment of such genres hinges on your willingness to learn the structural conventions and understand the subtlety with which the creators are manipulating them. "Sonata-allegro form," which we begin exploring in this chapter, quickly became a favorite resource for instrumental composers, since the musical story it can tell is significantly more dynamic than the one available through simpler forms (like, for example, theme and variations). Comprehending its principles and being able to follow its unfolding are essential for a deeper understanding of all instrumental music from this period onward: the form opens up opportunities for a profound conversation between composers, performers, and listeners. And if the string quartet can be understood as a conversation between four close friends, other genres of chamber music reveal a more wide-ranging discussion among a more diverse cohort; we will examine one such expanded conversation composed by Mozart.

MOZART'S *EINE KLEINE NACHTMUSIK*

Divertimento and serenade

Two popular expanded chamber genres in Mozart's day were the **divertimento** and the **serenade**. Both are lighter genres that were performed in the evening or at social functions. Mozart wrote a large variety of social music of this sort, the most famous of which is *Eine kleine Nachtmusik* (1787), a serenade for strings whose title means literally *A Little Night Music*. The work was most likely written for a string quartet supported by a double bass and was meant for public entertainment, in outdoor performance. The four movements of the version we know (originally there were five) are compact, intimate, and beautifully proportioned.

The First Movement: Sonata-Allegro Form

The most highly organized and often the longest movement in the multimovement cycle is the opening one, which is usually in a fast tempo such as Allegro and is written in **sonata-allegro form** (also known as **sonata form**). This movement establishes a home key, then moves, or **modulates**, to another key, and ultimately returns to the home key. We may therefore regard sonata-allegro form as a drama between two contrasting key areas. In most cases, each key area is associated with a theme, which has the potential for development. The themes are stated, or "exposed," in the first section; developed in the second; and restated, or "recapitulated," in the third.

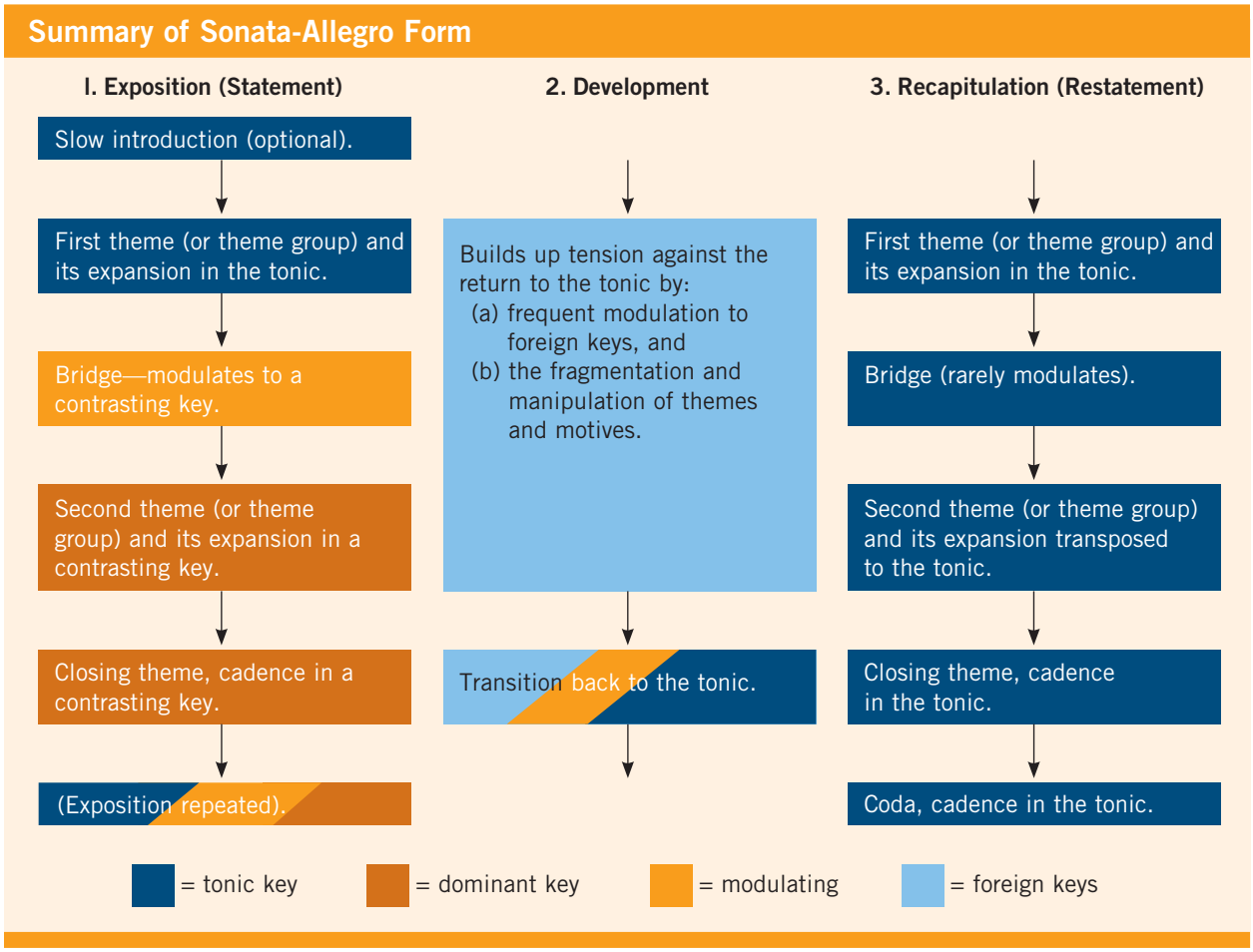


Leopold Mozart with his two young children, Nannerl and Wolfgang, performing in Paris (1763–64), a watercolor by **Louis de Carmontelle** (1717–1806).

(1) The opening section of sonata-allegro form—the **exposition**, or statement—generally presents the two opposing keys and their respective themes. (In some cases, a theme may consist of several related ideas, in which case we speak of a theme group.) The first theme establishes the home key, or tonic. A **bridge**, or transitional passage, leads to a second theme in a contrasting key; in other words, the function of the bridge is to modulate. After the second theme, a closing section, sometimes with a new closing theme, rounds off the exposition in the contrasting key. In eighteenth-century sonata-allegro form, the exposition is repeated.

(2) Conflict and action, the essence of drama, characterize the **development.** This section may wander through a series of foreign keys, building up tension against the inevitable return home. The frequent modulations contribute to a sense of activity and restlessness. Here, the composer reveals the potential of the themes by varying, expanding, or contracting them, breaking them into their component motives, or combining them with other motives or with new material. When the development has run its course, the tension lets up and a bridge passage leads back to the key of the tonic.

(3) The beginning of the third section, the **recapitulation**, or restatement, is the psychological climax of sonata-



allegro form. The return of the first theme in the tonic satisfies the listener's need for unity. The recapitulation restates the first and second themes more or less in their original form, but with one important difference from the exposition: both themes now remain in the tonic, thereby asserting the dominance of the home key. The movement often ends with a **coda**, an extension of the closing idea that leads to the final cadence in the home key.

Coda

The features of sonata-allegro form, summed up in the chart above, are present in one shape or another in many movements, yet no two pieces are exactly alike. What might at first appear to be a fixed plan actually provides a supple framework for infinite variety in the hands of the composer.

Let us examine how Mozart deploys sonata-allegro form in the first movement of *Eine kleine Nachtmusik*. The movement opens with a strong, marchlike theme that rapidly ascends to its peak (an example of a "rocket theme"), then turns downward at the same rate. Mozart balances this idea with an elegant descending second theme. The closing theme exudes a high energy level, moving the work into its short development; and the recapitulation brings back all the themes, ending with a vigorous coda (Listening Guide 15).

Video



WOLFGANG AMADEUS MOZART (1756–1791)

Mozart was born in Salzburg, Austria, the son of Leopold Mozart, an esteemed court composer-violinist. The most extraordinarily gifted child in the history of music, he started to compose before he was five; by age thirteen, he had written sonatas, concertos, symphonies, religious works, and several operas. The high-spirited young artist rebelled against the social restrictions imposed by the patronage system, and at twenty-five established himself in Vienna as a struggling freelance musician.

Mozart reached the peak of his career in the late 1780s with his three comic operas (*The Marriage of Figaro, Don Giovanni,* and *Così fan tutte*) on librettos by Lorenzo da Ponte. Although in poor health, he continued to produce masterpieces for the Viennese public, including his Clarinet Concerto (he was one of the first to compose for this new instrument) and his final opera, *The Magic Flute* (1791). With a kind of fevered desperation, he then turned to the *Requiem*, commissioned by a music-loving count, which he left unfinished. He died on December 4, 1791, shortly before his thirty-sixth birthday.

Mozart is revered for the inexhaustible wealth of his elegant and songful melodies. His instrumental music combines a sense of drama with contrasts of mood ranging from lively and playful to solemn and tragic. His symphonic masterpieces are the six written in the final decade of his life, and the last ten string quartets are some of the finest in the literature. One of the outstanding pianists of his time, Mozart also wrote many works for his own instrument. His piano concertos elevated this genre to one of prime importance in the Classical era.

MAJOR WORKS: Chamber music, including 23 string quartets • Divertimentos and serenades (*Eine kleine Nachtmusik*, K. 525) • Keyboard music, including 17 piano sonatas • Sets of variations (*Ah! vous dirai-je Maman*) • Orchestral music, including some 40 symphonies • Concertos, including 27 for piano, 5 for violin, others for solo wind instruments • Comic (*buffa*) operas, including *Le nozze di Figaro* (*The Marriage of Figaro*, 1786) and *Don Giovanni* (1787) • Serious (*seria*) operas, including *Idomeneo* (1791) • German *Singspiel*, including *Die Zauberflöte* (*The Magic Flute*, 1791) • Sacred choral music, including *Requiem* (incomplete, 1791).

iMusic: *Eine kleine Nachtmusik*, I, III
Clarinet Concerto, II
Symphony No. 40, III
Variations on *Ah! vous dirai-je Maman*
Tuba mirum, from *Requiem*
Horn Concerto, K. 447, III
Piano Concerto, K. 467, II

The Third Movement: Minuet-and-Trio Form

In the Classical instrumental cycle, the third movement is almost invariably a **minuet and trio**. The minuet was originally a Baroque court dance whose stately triple (3/4) meter embodied the ideal of an aristocratic age. Since dance music lends itself to symmetrical construction, you often find in a minuet a clear-cut structure based on phrases of four and eight measures. The tempo ranges from stately to lively and whimsical.

The movement's name results from the custom of presenting two different dances as a group, the first repeated after the second (resulting in **A-B-A**). The dance in the middle was originally arranged for only three instruments, hence the name "trio," which persisted even after the customary setting for three had long been abandoned. At the end of the trio, you find the words **da capo** ("from the beginning"), signifying that the first section is to be played over again (as it was in the Baroque aria; see Chapter 18).

Each part of the minuet-trio-minuet in turn subdivides into two-part, or binary, form. The second section of the minuet (**b**) or trio (**d**) may bring back the opening theme, making a rounded binary form (see chart below). The composer indicates the repetition of the subsections within repeat signs (||: :||). However, when the minuet returns after the trio, it is customarily played straight through, without repeats (**a b**).

Minuet (**A**)	Trio (**B**)	Minuet (**A**)
\|\| : a : \|\| : b : \|\|	**\|\| : c : \|\| : d : \|\|**	**a b**

The minuet and trio that makes up the third movement of *Eine kleine Nachtmusik* is marked by regular four-bar phrases set in rounded binary form. The minuet opens brightly and decisively. The trio, with its polished, soaring melody, presents a lyrical contrast. The opening music then returns, satisfying the Classical desire for balance and symmetry.

While sonata-allegro and minuet-and-trio are different forms, they both rely on predictable principles of statement, contrast, and return that are at the core of the Classical style. Each movement of *Eine kleine Nachtmusik* provides a different perspective in a balanced, rational, yet inventive musical argument—the hallmark of Mozart's artistry.

By the way . . .

Does All Music Tell a Story?

While some composers provide a specific program, or story, for their works, as Vivaldi did for *The Four Seasons*, eighteenth-century musicians focused principally on form, setting their large-scale works within the evolving structures of the era. Even in absolute music focused on form, however, we can equate elements of a musical structure with the literary construct of a play or novel: the varied themes are the characters, each of which is developed as the work proceeds. Moments of conflict and tension characterize the "plot," which may take unexpected turns as the music modulates from one key to another or introduces a new idea that is not anticipated. Inevitably there will be one or more climaxes of high drama, after which we feel a sense of resolution, often returning us to something familiar in the music. Some composers, Beethoven in particular, liked to draw out the conclusion, so that we anticipate the final chords with baited breath. Each musical work or individual movement can be understood as a kind of drama that weaves a unique "story" narrated by the composer.

LISTENING GUIDE 15 — 7:39

Mozart: *Eine kleine Nachtmusik* (*A Little Night Music*), K. 525, I and III

DATE: 1787

MOVEMENTS:
I. Allegro; sonata-allegro form, G major
II. Romanza, Andante; sectional rondo form, C major
III. Allegretto; minuet and trio form, G major
IV. Allegro; sonata-rondo form, G major

First movement: Allegro — 5:30

What to listen for

Melody	Marchlike; disjunct, ascending (rocket) theme; then graceful descending tune.	Texture	Homophonic.
Rhythm/meter	Quick duple meter.	Form	Sonata-allegro form (three themes) in three sections: exposition-development-recapitulation.
Harmony	Consonant, in G major (tonic key).	Performing forces	String quartet with double bass (or string orchestra).

EXPOSITION

0:00 Theme 1—aggressive, ascending "rocket" theme, symmetrical phrasing, in G major:



Transitional passage, modulating.

0:46 Theme 2—graceful, contrasting theme, less hurried, in the key of the dominant, D major:



0:58 Closing theme—insistent, repetitive, ends in D major.
Repeat of exposition.

DEVELOPMENT

3:07 Short, begins in D major, manipulates theme 1 and closing theme; modulates, and prepares for recapitulation in G major.

RECAPITULATION

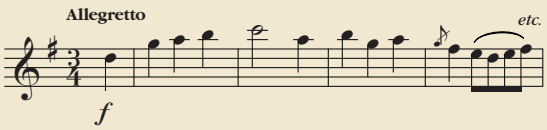
3:40 Theme 1, in G major.
4:22 Theme 2, in G major.
4:34 Closing theme, in G major.
5:05 Coda—extends closing, in G major.

Third movement: Allegretto 2:09

What to listen for

Melody	Decisive minuet melody in regular phrases; conjunct and expressive trio.	Harmony	Consonant, in G major (tonic key).
Rhythm/meter	Strongly rhythmic dance, in triple meter.	Texture	Homophonic.
		Form	Two dances (minuet-trio), with the minuet returning; each dance is binary.

0:00 Minuet theme—in accented triple meter, decisive character, in two sections (eight measures each), both repeated:



0:44 Trio theme—more lyrical and connected, in two sections (8 + 12 measures), both repeated:



1:41 Minuet returns, without repeats.

Now try the **Listening Quiz.**

CRITICAL THINKING

1. How does Mozart's serenade fit the model for multimovement instrumental works in this era?
2. How might musical structures from the Classical era be compared to a play, novel, movie, or video game?

YOUR TURN TO EXPLORE

Find video examples of dancing in contrasting traditions—for example, modern ballroom dance, country or square dancing, ballet, break-dancing or other hip-hop styles, Thai or Indian or Balinese classical dance, Native American ceremonial dance, or a TV dance program. Can you notice patterns of statement, repetition, contrast, and return in the music that accompanies the dance? How is the musical logic of those formal elements reflected in the dancers' movements?

CHAPTER 25

Conversation with a Leader: The Classical Concerto

"The trumpet shall be heard on high,
The dead shall live, the living die,
And Music shall untune the sky."
—John Dryden (1631–1700)

KEY POINTS

- Classical **concerto** form consists of three movements, alternating fast-slow-fast.
- The first movement is the longest and most complex, combining elements of Baroque ritornello procedure and sonata-allegro form.
- The last movement is fast and lively, often in **rondo** form, which is also a common form for the last movement of symphonies and other cyclic works.
- Haydn's lively Trumpet Concerto in E-flat Major, written for the new, keyed trumpet, is a notable example of the genre.

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If chamber music in the Classical period was designed to convey a musical conversation among equals, the Classical **concerto** was closer to a political rally—an inspiring leader helping to advance a larger group to a common purpose. While the genre continued to display traits of the Baroque concerto, it was also influenced by the logic of the multimovement principle that governed other Classical genres such as the string quartet and symphony. In the concerto, composers such as Haydn and Mozart relied on outstanding performers to provide the soloist's vitality, and sought to balance that energy with the complex collaboration of many unified voices.

MOVEMENTS OF THE CLASSICAL CONCERTO

During the Baroque era, "concerto" could refer to a solo group and orchestra or to a solo instrument and orchestra. The Classical era shifted the emphasis to the latter combination.

The three movements of the Classical concerto follow the fast-slow-fast pattern established by Vivaldi. One unique feature is the **cadenza,** a virtuosic solo

Cadenza

passage in the manner of an improvisation that comes toward the end of a movement. It creates a dramatic effect: the orchestra falls silent, and the soloist (for example, the pianist or violinist) launches into a free play of fantasy on one or more themes of the movement.

The Classical concerto begins with a first-movement form that adapts the principles of the Baroque concerto's ritornello procedure (based on a recurring theme) to those of sonata-allegro form. First-movement concerto form is sometimes described as a sonata-allegro form with a double exposition: the movement usually opens with an orchestral exposition, or ritornello, presenting several themes, followed by the soloist playing elaborated versions of these themes and often new material as well. The solo cadenza appears near the end of the movement, and a coda brings it to a close with a strong affirmation of the tonic key.



Engraving of a concerto performance (1777), with a woman soloist, by **Johann Rudolf Holzhalb** (1723–1806).

The Last Movement: Haydn's Concerto for Trumpet and Rondo Form

The concerto, like the string quartet and symphony, often ends with a spirited **rondo**. The rondo is based on the recurrence of a musical idea—the theme, or refrain—in alternation with contrasting **episodes,** much like the ritornello procedure of the Baroque era. Its symmetrical sections create a balanced architecture that is satisfying aesthetically and easy to hear. In its simplest form, **A-B-A-C-A** (with **A** the catchy, dancelike refrain), the rondo is an extension of three-part form (heard in the hornpipe by Handel in Chapter 19). As developed by the Classical masters, the rondo is more ambitious in scope, often taking a longer, arched form (**A-B-A-C-A-B-A**) generally described as **sonata-rondo** because of its combination of sonata-allegro form with the refrain principle of the rondo.

In addition to his symphonies and string quartets, Haydn also wrote some thirty-five concertos for various solo instruments. His Concerto for Trumpet in E-flat Major is considered one of his finest, written for an experimental trumpet with keys, not unlike a woodwind instrument, that allowed it to play in the instrument's full range with all diatonic and even chromatic notes of the scale. (The more modern, valved trumpet would be invented in 1801.) Haydn's concerto was first performed in 1800, after which the original manuscript was lost until 1929. Since its discovery, this work has been central to the repertory of every professional trumpet player.

The concerto is set in a standard but compact three-movement form. It opens with an Allegro in first-movement concerto form that flaunts the new instrument's ability to play highly lyrical melodies and virtuosic passages. The second movement, in 6/8 meter, is pastoral in mood, and the third (last) movement is a brilliant sonata-rondo.

In His Own Words

"The quality of tone of the trumpet is noble and brilliant; it comports with warlike ideas, with cries of fury, and of vengeance, as with songs of triumph; it lends itself to the expression of all energetic, lofty and grand sentiments."

—Hector Berlioz

Haydn: Trumpet Concerto in E-flat Major, III

DATE: 1796; first performed 1800

MOVEMENTS: I. Allegro; first-movement concerto form, E-flat major
II. Andante; **A-B-A** form, A-flat major
III. Allegro; sonata-rondo form, E-flat major

Third movement: Allegro

What to listen for

Melody	Themes feature arpeggios, leaps, trills, scalar passages; **A** theme returns frequently.	Form	Sonata-rondo form, with two main ideas alternating **A-B-A-B-A-C-A-B-A-coda**.
Rhythm/meter	Bright duple meter.	Expression	Sudden dynamic contrasts; sudden modulations.
Harmony	E-flat major; modulations in the middle section.	Performing forces	Solo keyed trumpet, with orchestra (strings, woodwinds, brass, and timpani).
Texture	Homophonic.		

0:00 **A section**—theme 1, heard softly in the violins, then full orchestra, in E-flat:



0:23 **B section**—theme 2, *sforzando* chord, then turns downward, in E-flat:



0:39 **A section**—trumpet enters with theme 1, with strings, then full orchestra, in E-flat; transition modulates to the dominant (B-flat).

1:09 **B section**—trumpet plays theme 2 in the dominant, then has virtuosic arpeggios, leading to a fermata.

1:52 **A section**—trumpet returns with statement of theme 1, with flute obbligato.

2:06 **C section**—short developmental section, beginning with theme 1, featuring a modulatory passage in the strings and short motivic calls in the trumpet, on a rising fourth.

2:40 **A section**—trumpet and orchestra state theme 1, in dialogue with flutes, in the tonic.

2:56 **B section**—trumpet states, then elaborates theme 2 in a wide range, followed by a rapid octave passage:



3:29 **A section** (coda)—more contrapuntal and chromatic passages based on theme 1; trumpet has chains of trills, followed by a *fortissimo* rush to the end.

There are some typical Haydn devices at play in the third movement, including unexpected turns of harmony and sudden dynamic contrasts (as in his *Military* Symphony, Chapter 23). Here, Haydn fully explores the new technical possibilities of the instrument, writing difficult passagework, fast octave leaps moving up the scale, and rapidly descending arpeggiated figures. There are two main themes: an energetic first idea that opens with a rising fourth, and a lighthearted second theme that turns downward (Listening Guide 16). At the end, an extended coda offers a few last-minute surprises.

In this concerto, his last orchestral work, Haydn showed that he still had the capacity to employ novel ideas with great mastery, and to expand the Classical ideal of musical conversation to acknowledge a strong conversation leader—a "heroic" figure, in keeping with the emerging Romantic ideal.



Keyed trumpet, similar to the one for which Haydn wrote his Trumpet Concerto.

CRITICAL THINKING

1. How is the Classical concerto like the Baroque concerto? How does it differ?
2. How does the performer display her or his ability as a conversation leader in the Classical concerto?

YOUR TURN TO EXPLORE

Seek out videos of performances from different traditions that feature a soloist-leader—concertos from the Western orchestral tradition, but also (for example) rock bands, large jazz ensembles, or gospel groups. In what ways does the soloist interact with the larger ensemble? How does the leader appear to be "controlling" the musical conversation, and conversely, how is the larger ensemble providing structure and stability through musical repetition and return?

CHAPTER 26

Personalizing the Conversation: Beethoven and the Classical Sonata

"To play without passion is inexcusable."

—Ludwig van Beethoven

KEY POINTS

- Classical **sonatas** were set either for one solo instrument (usually the piano) or for duos (violin and piano, for example).
- Sonatas were sometimes designed for amateur performance in the home, but were also used by composer-performers as show pieces for their abilities.
- The solo sonatas of Mozart and especially Ludwig van Beethoven are among the most significant in the keyboard literature.
- The *Moonlight* Sonata, perhaps Beethoven's best-known piano work, evokes the new Romantic style in its expressive manipulation of Classical conventions.

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Beethoven's piano in his study in the Schwarzspanierhaus, where he lived at the end of his life.

While group conversations can be heated, our most intense interactions with friends tend to be one on one: this is where we reveal most about ourselves, and build the deepest emotional connections. Similarly, while quartets and other chamber music highlighted the group-conversational possibilities of the Classical style, the sonata was designed for a more intimate expressive space. Featuring one or two performers, it either gave amateurs the opportunity for one-to-one musical interactions or allowed a skilled professional the opportunity to communicate directly with the listener. It was especially through the sonata that Ludwig van Beethoven developed a style that has been continuously valued as strikingly individual and meaningful from the time of his first performances. Beethoven's individuality, however, is evident because he developed it within a set of formal conventions against which he could "push"; if we do not understand these formal expectations, which his contemporaries had internalized, his intimate musical conversations with us cannot have the power and the passion that he envisioned.

THE SONATA IN THE CLASSICAL ERA

Haydn, Mozart, and their successors understood the term **sonata** as an instrumental work for one or two instruments, consisting of three or four contrasting movements. The movements followed the basic order of the multimovement cycle that we have been exploring (see chart on p. 143).

In the Classical era, the sonata—for piano alone or for two instruments (violin

or cello and piano)—became an important genre for amateurs in the home, as well as for composers like Mozart and Beethoven performing their own music at concerts. Beethoven's thirty-two piano sonatas, which span his entire compositional output, are among his most important works. The so-called *Moonlight* Sonata dates from his formative years but looks forward to the emotional expressiveness of the Romantic era.

Beethoven's *Moonlight* Sonata

Shortly after Beethoven's death, the *Moonlight* Sonata was given its title by German poet Ludwig Rellstab, who likened the work to the moonlit scenery along Lake Lucerne in Switzerland. (Note that in this case the "program music" aspect

LUDWIG VAN BEETHOVEN (1770–1827)



Beethoven was born in Bonn, Germany. From age eleven, he supported his mother and two younger brothers by performing as an organist and harpsichordist. At twenty-two he moved to Vienna, where, although he was not attached to the court of a prince, the music-loving aristocrats helped him in various ways—by paying him handsomely for lessons or presenting him with gifts. He was also aided by the emergence of a middle-class public and the growth of concert life and music publishing.

When he was still in his twenties, Beethoven began to lose his hearing. His helplessness in the face of this affliction dealt a shattering blow to his pride: "How could I possibly admit an infirmity in the one sense that should have been more perfect in me than in others," he wrote to his brothers. Although he never regained his hearing and struggled with a sense of isolation, the remainder of his career was spent in ceaseless effort to achieve his artistic goals. He died at age fifty-six, famous and revered.

Beethoven is the supreme architect in music, a master in large-scale forms like the sonata and the symphony. His compositional activity fell into three periods. The first reflected the Classical elements he inherited from Haydn and Mozart. The middle period saw the appearance of characteristics more closely associated with the nineteenth century: strong dynamic contrasts, explosive accents, and longer movements. In his third period, Beethoven used more chromatic harmonies and developed a skeletal language from which all nonessentials were rigidly pared away. It was a language that transcended his time.

Beethoven's nine symphonies, five piano concertos and violin concerto, thirty-two piano sonatas, seventeen string quartets, opera *Fidelio*, and the *Missa solemnis* are indispensable to their respective repertories.

MAJOR WORKS: Orchestral music, including nine symphonies (the "Ode to Joy" is featured in Symphony No. 9), overtures • Concertos, including five for piano and one for violin • Chamber music, including string quartets, piano trios, sonatas for violin and cello, wind chamber music • 32 piano sonatas, including Op. 13 (*Pathétique*) and Op. 27, No. 2 (*Moonlight*) • Other piano music (*Für Elise*) • One opera (*Fidelio*) • Choral music, including *Missa solemnis* • Songs and one song cycle.

iMusic: *Für Elise*
Moonlight Sonata, I
Pathétique Sonata, I
Symphony No. 5, I
"Ode to Joy," from Symphony No. 9



Countess Giulietta Guicciardi, the dedicatee of the *Moonlight* Sonata.

of the piece was added by a listener, rather than the composer.) When Beethoven composed the sonata in 1801 (early in his career), he was enamored of a young pupil, Countess Giulietta Guicciardi. The sonata is dedicated to her, but since this dedication seems to have been a last-minute decision, the work is probably not a programmatic statement of his love.

This work, one of a pair from Op. 27, breaks the formal molds— Beethoven called it a "fantasy sonata" (*sonata quasi una fantasia*), although he retained the typical three-movement format. In the dreamy first movement, one of the most famous of all his works, the melody sings continuously, moving through various keys and registers. A short contrasting idea intervenes between two statements of the melody. While the form of this movement displays elements of development and recapitulation, it does not present the opposition of themes or keys typical of a first movement. Instead, it looks ahead to song forms favored by Romantic composers—indeed, it is almost a "song without words," a genre that arose in the generation following Beethoven (Listening Guide 17).

Scherzo

The second movement is a gentle **scherzo** (quick-paced dance, a variant of the minuet) and trio set in a major key, providing necessary psychological relief between the emotionally charged opening movement and the stormy finale. The full force of Beethoven's dramatic writing is reserved for this closing movement, which he set in a full-blown sonata-allegro form.

Although Beethoven himself was not particularly won over by this sonata—"Surely I have written better things," he argued—it was an immediate success with audiences and remains one of the most beloved works in the Classical repertory. This may be partly because of a perception that Beethoven's musical ideas are "breaking out" of the conventions of the genre, making the intimacy of his message even more compelling. But again, if we were not expecting a particular set of structural milestones in the first movement, Beethoven's choice to reject those milestones would not be nearly as powerful. His intimate musical message would reveal less about his passionate convictions.

In His Own Words

"The pianoforte is the most important of all musical instruments; its invention was to music what the invention of printing was to poetry."

—George Bernard Shaw

By the way . . .

Who Invented the Piano?

Most credit the Italian harpsichord builder Bartolomeo Cristofori (1655–1731). Working under the patronage of the powerful Medici family in Florence, Cristofori developed a new instrument around 1700 that was described as a harpsichord "that plays both soft and loud." This gave the instrument its original name: pianoforte. Cristofori's innovative technology featured hammers that struck the strings and then released, dampers to soften the sound, two keyboards, and a range extending four octaves. Despite the new instrument's possibilities, Bach showed little interest. Indeed, many late Baroque composers found its sound too soft and dull. It was not until the next generation of composers—including Mozart and Beethoven—that the pianoforte caught on, and Vienna became one of the main centers for its construction. You can admire one of Cristofori's earliest instruments today at the spectacular collection in New York's Metropolitan Museum of Art.

LISTENING GUIDE 17 5:45

Beethoven: Piano Sonata in C-sharp Minor, Op. 27, No 2 (*Moonlight*), I

DATE: 1801

MOVEMENTS:
I. Adagio sostenuto; modified song form, C-sharp minor
II. Allegretto; scherzo and trio, D-flat major
III. Presto agitato; sonata-allegro form, C-sharp minor

First movement: Adagio sostenuto

What to listen for

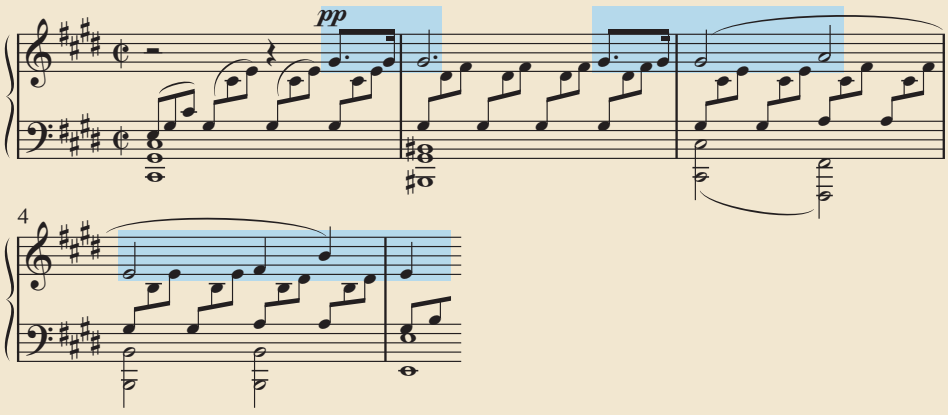
Melody	Delicate, singing melody, moves slowly; heard in various ranges; then short ideas are passed between hands.	Texture	Homophonic, with active accompaniment; then contrapuntal.
Rhythm/meter	Continuous triplet pattern of accompaniment under slow, duple melody.	Form	Modified song form; strophic with two strophes separated by a developmental section.
Harmony	Expressive minor key; modulations.	Expression	Ethereal mood; soft dynamic.

INTRODUCTION

0:00 Four-measure arpeggiated chords.

STROPHE 1

0:23 Melody in the right hand (shaded), with dotted figure on repeated note, accompanied by left-hand arpeggios, C-sharp minor; four-measure phrases:



0:48 Melody in a new key, expands and modulates.

(continued on next page)

1:12 New three-note idea in dialogue between the two hands:



1:51 Melody returns, in a higher range.

MIDDLE SECTION

2:14 Motivic development of the dialogue, exchanged between the hands.
Pedal on the dominant (G-sharp) under arpeggiated chords.

STROPHE 2

3:20 Returns to the opening melody and key center (C-sharp minor), followed by a short dialogue idea.

CODA

4:52 Closes with the melody stated in the bass on a repeated pitch (left hand).
Resolution on a tonic cadence, with arpeggios and chords.

Now try the **Listening Quiz.**

CRITICAL THINKING

1. What are the types of sonata composed in the Classical era?
2. What is unusual about the form of Beethoven's *Moonlight* Sonata?

YOUR TURN TO EXPLORE

Find video examples of solo piano performances, and contrast them with the ensemble conversations you have examined in other explorations. How are the performer's behavior, the setting, and the interaction with the audience different? Contrast solo performances of similar repertory by amateurs and professionals: besides the skill of the performer, what other aspects of the performance (self-presentation, connection with others, expressive gestures, and so on) are different?

CHAPTER 27

Disrupting the Conversation: Beethoven and the Symphony in Transition

"I carry my thoughts about with me for a long time . . . before writing them down. I change many things, discard others, and try again and again until I am satisfied. . . . I turn my ideas into tones that resound, roar, and rage until at last they stand before me in the form of notes."

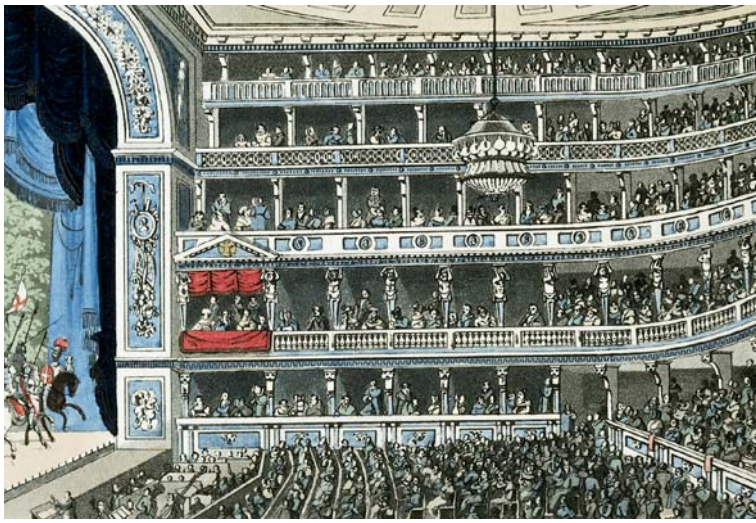
—Ludwig van Beethoven

KEY POINTS

- Beethoven's music is grounded in the Classical tradition but pushes its limits in a way that helped define the emerging Romantic sensibility.
- Beethoven's nine symphonies exemplify his experiments with Classical conventions. Best known is his Fifth, built on a famous four-note motive that permeates all four movements.

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Even during his own lifetime, Beethoven was hailed as a genius, and his influence on the orchestral tradition that followed can be felt to the present day. His ability to disrupt the elegant, balanced musical conversation of the Classical era is seen as evidence of supreme inspiration, the mark of an artist who will say what he needs to say regardless of the effect on the social order. Indeed, the presence of "Beethoven the hero" in the imagination of Western culture has extended far beyond the concert hall—even if you had not encountered the name of any composer considered so far, you likely had heard of Beethoven. Yet this composer was also working carefully to balance the formal expectations of the tradition within which he had been trained—which would have been understood as necessary for musical meaning by both him and his audiences—with opportunities for "strategic disruptions." His unique approaches do not entail rejecting the conventions of Classical form: in fact, formal considerations are absolutely essential to the meaning and power of his music. This transitional place between convention and disruption is one major element that keeps Beethoven's music so compelling more than two centuries after it was written.



The Theater an der Wien in Vienna, where (in 1808) Beethoven presented a concert that included his Fifth and Sixth Symphonies.



Beethoven's hearing aid, an ear trumpet, resting on a copy of his Third Symphony (the *Eroica*).

BEETHOVEN'S SYMPHONIES

The symphony provided Beethoven with the ideal medium through which to address his public. His first two symphonies are closest in style to the two Classical masters who preceded him, but with his third, the *Eroica*, Beethoven began to expand the possibilities of the genre—the work was originally dedicated to Napoleon, and it was quickly interpreted as a personal narrative of individual heroism. The Fifth Symphony, which we consider here, is popularly viewed as a model of the genre. The finale of the Ninth, or *Choral* Symphony, in which vocal soloists and chorus join the orchestra, is a setting of Friedrich von Schiller's "Ode to Joy," a ringing prophecy of the time when "all people will be brothers" (for more on the Ninth, see HTTN 3, p. 169).

The Fifth Symphony

Perhaps the best-known of all symphonies, Beethoven's Symphony No. 5 can be heard not just as a standard four-movement cycle but as a unified whole that progresses from conflict and struggle to victorious ending. Now that we have examined each movement in the cycle individually, we can tackle an entire symphony and consider both how it fits the parameters of the Classical cycle and how it pushes beyond them.

First movement

Video

The first movement, in a sonata-allegro form marked "Allegro con brio" (lively, with vigor), springs out of the rhythmic idea of "three shorts and a long" that dominates the entire symphony. This idea, perhaps the most commanding and recognizable gesture in the whole symphonic literature, is pursued with an almost terrifying single-mindedness in this dramatic movement. In an extended coda, the basic rhythm reveals a new fount of explosive energy. Beethoven described the motive as "Fate knocking at the door" (Listening Guide 18).

Second movement

The second movement is a serene theme and variations, with two melodic ideas. Beethoven exploits his two themes with all the procedures of variation—changes in melodic outline, harmony, rhythm, tempo, dynamics, register, key, mode, and timbre. The familiar four-note rhythm (short-short-short-long) is sounded in the second theme, relating this movement to the first.

Third movement

Third in the cycle is the scherzo, which opens with a rocket theme introduced by cellos and double basses. After the gruff, humorous trio in C major, the scherzo returns in a modified version, followed by a transitional passage to the final movement, in which the timpani sounds the memorable four-note motive.

Fourth movement

The monumental fourth movement bursts forth without pause, once again bringing back the unifying rhythmic motive. This unification makes the symphony an early example of **cyclical form**, in which a theme or musical idea from one movement returns in a later one. Here, Beethoven unleashes not only a new energy and passion but also new instruments not yet part of the standard orchestra: piccolo, contrabassoon, and trombones all expand the ensemble's range and intensity. This last movement, in sonata-allegro form with an extended coda, closes with the tonic chord proclaimed triumphantly by the orchestra again and again.

Beethoven's career bridged the transition from the old society to the new. His commanding musical voice and an all-conquering will forged a link to the coming Romantic age.

HERE AND THERE, THEN AND NOW ▪ 3

Beethoven and the Politics of Music

Composers have produced some of their most powerful music in response to the political climate in which they lived. This is especially true of Beethoven, who was born in Germany but adopted Austria as his homeland during a time of great tumult and change.

An advocate for democracy and the underprivileged, Beethoven watched with interest as the French general Napoleon Bonaparte rose to power after the French Revolution (1789–99). At first, he greatly admired Napoleon: his Third Symphony (*Eroica*) was originally called *Bonaparte*, but when the ruler declared himself emperor in 1804, Beethoven tore up the title page bearing the dedication. "So he too is nothing more than an ordinary man," the composer wrote.

Besides Austria, Beethoven also claimed a kinship with Great Britain—for both the people and their democratic parliamentary system. These heartfelt nationalistic sentiments found expression in his *Battle Symphony* (1813) (also known as *Wellington's Victory*), celebrating the British victory over the Napoleonic army at the Battle of Vitoria, in Spain. The work is programmatic in its vivid retelling of the battle through fanfares and patriotic tunes associated with both the French and the British (*Rule, Britannia* and *God Save the King*).

One of Beethoven's most famous works is the last movement of his Symphony No. 9, which includes a setting of Friedrich von Schiller's poem "Ode to Joy." The text is an expression of universal brotherhood inspired by the powerful social forces behind the French Revolution. This great symphony, written between 1822 and 1824, has become a rallying cry for widely divergent philosophies ever since. The German dictator Adolf Hitler demanded that Beethoven's work be played for his birthday in 1941. The last movement is now played on official occasions of both the Council of Europe and the European Union; and in 1989, it was selected to celebrate the fall of the Berlin Wall. The ideology behind this work is valued outside of Western culture as well: in 1971, the hymn was named the national anthem of Rhodesia (now Zimbabwe) in Africa; in 1989, student protestors at China's Tiananmen Square revolt chose it as their freedom statement; and each year, the symphony is performed in Japan with a colossal choir to ring in the New Year.

More recently, Beethoven's music took on yet another political role: to help build a musical bridge between North and South Korea. The New York Philharmonic's 2008 concert in Seoul closed with the uplifting strains of Beethoven's Symphony No. 5 while the "Ode to Joy" was played at the swearing-in ceremony of South Korean President Lee Myung-Bak.

iMusic

America (*God Save the King*)
"Ode to Joy," from Symphony No. 9



German crowds at the fall of the Berlin Wall in November 1989.

LISTENING GUIDE 18 — 31:34

Beethoven: Symphony No. 5 in C Minor, Op. 67

DATE: 1807–8

MOVEMENTS:
I. Allegro con brio; sonata-allegro form, C minor
II. Andante con moto; theme and variations (two themes), A-flat major
III. Allegro; scherzo and trio, C minor
IV. Allegro; sonata-allegro form, C major

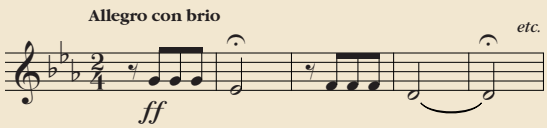
First movement: Allegro con brio — 7:31

What to listen for

Melody	Fiery four-note motive, the basis for thematic development; contrasting, lyrical second theme.
Rhythm/meter	Four-note rhythmic idea (short-short-short-long) shapes the movement.
Harmony	C minor, with dramatic shifts between minor and major tonality.
Texture	Mostly homophonic.
Form	Concise sonata-allegro form, with extended coda; repetition, sequence, and variation techniques.
Expression	Wide dynamic contrasts; forceful, energetic tempo.

EXPOSITION

0:00 Theme 1—based on the famous four-note motive (short-short-short-long), in C minor:



0:06 Motive is expanded sequentially:



0:43 Expansion from four-note motive; horns modulate to the key of the second theme.

0:46 Theme 2—lyrical, in woodwinds, in E-flat major; heard against relentless rhythm of the four-note motive:



1:07 Closing theme—rousing melody in a descending staccato passage, then the four-note motive.

1:26 Repeat of the exposition.

DEVELOPMENT

2:54 The beginning of the development is announced by a horn call.

3:05 Manipulation of the four-note motive through a descending sequence:



3:16 Melodic variation, interval of a third filled in and inverted:



4:12 Expansion through repetition leads into the recapitulation; music is saturated with the four-note motive.

RECAPITULATION

4:18 Theme 1—explosive statement in C minor begins the recapitulation,

4:38 followed by a brief oboe cadenza.

5:15 Theme 2—returns in C major, not in the expected key of C minor.

5:41 Closing theme.

5:58 Coda—extended treatment of the four-note motive; ends in C minor.

Second movement: Andante con moto 10:01

What to listen for

Melody	Two contrasting themes: smooth first theme; rising second theme built on four-note idea.
Rhythm/meter	Flowing triple meter.
Harmony	Related key: A-flat major.
Texture	Mostly homophonic.
Form	Variations, with two themes; varied rhythms, melodies, harmony (major and minor).
Timbre	Warm strings, brilliant woodwinds, powerful brass.

0:00 Theme 1—broad, flowing melody, heard in low strings:



(continued on next page)

0:52 Theme 2—upward-thrusting four-note (short-short-short-long) motive heard first in clarinets:



Brass fanfare follows.

Examples of variations on theme 1

1:57 Embellished with running 16th notes, low strings:



3:52 Embellished with faster (32nd) notes in violas and cellos.

5:04 Melody exchanged between woodwind instruments (fragments of theme 1):



6:36 Melody shifted to minor, played staccato (detached version of theme 1):



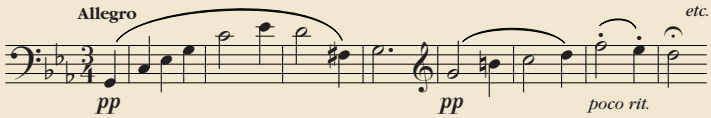
8:10 Coda—*Più mosso* (faster), in the bassoon.

Third movement: Scherzo, Allegro 5:30

What to listen for

Melody	Wide-ranging, ascending scherzo theme; more conjunct, quick trio theme.	Form	**A-B-A′** (scherzo-trio-scherzo); plus a link to the final movement.
Rhythm/meter	Quick triple meter throughout; insistent focus on four-note rhythm.	Expression	Wide-ranging dynamic contrasts; fast tempo.
Harmony	Dramatic C-minor scherzo; trio in C major.	Timbre	Themes in low strings; plucked (pizzicato) strings at the return of the scherzo; timpani in transition to the last movement.
Texture	Homophonic; some fugal treatment in the trio.		

0:00 Scherzo theme—a rising, rocket theme in low strings, sounds hushed and mysterious:



0:19 Rhythmic motive (from movement I) explodes in the horns, *fortissimo*:



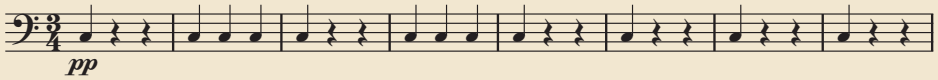
1:59 Trio theme—in C major, in double basses, set fugally, played twice; contrast with C-minor scherzo:



2:30 Trio theme is broken up and expanded through sequences.

3:29 Scherzo returns, with varied orchestration, including pizzicato strings.

4:46 Transition to the next movement, with timpani rhythm from the opening four-note motive:



Tension mounts, orchestra swells to the heroic opening of the fourth movement.

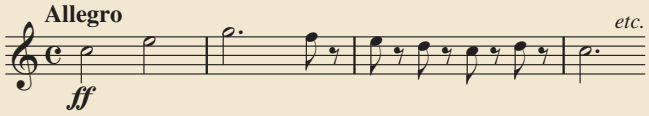
Fourth movement: Allegro (without pause from movement III) 8:32

What to listen for

Melody	Triumphant theme outlining C-major triad; energetic second theme.	Form	Sonata-allegro form, with long coda; cyclic (return of material from earlier movements).
Rhythm/meter	Very fast duple meter; four-note rhythmic idea.	Expression	Forceful dynamics; *fp* (*forte/piano*) effects; intense and spirited.
Harmony	C major; remains in major throughout.	Performing forces	Added instruments (piccolo, contrabassoon, trombones).
Texture	Mostly homophonic.		

EXPOSITION

0:00 Theme 1—in C major, a powerful melody whose opening outlines a triumphant C-major chord:



(continued on next page)

0:33 Lyrical transition theme in French horns, modulating from C to G major.

0:59 Theme 2—in G major, vigorous melody with rhythm from the four-note motive, in triplets:



1:25 Closing theme—featuring clarinet and violas, decisive.

DEVELOPMENT

1:50 Much modulation and free rhythmic treatment; brings back the four-note motive (short-short-short-long) from the first movement.

3:34 Brief recurrence, like a whisper, of the scherzo.

RECAPITULATION

4:09 Theme 1—in C major; full orchestra, *fortissimo*.

5:13 Theme 2—in C major, played by strings.

5:40 Closing theme, played by woodwinds.

6:08 Coda—long extension; tension is resolved over and over again until the final, emphatic tonic.

Now try the **Listening Quiz.**

CRITICAL THINKING

1. Why was Beethoven's music considered "transitional" to a new artistic perspective?
2. Which Romantic qualities are heard in Beethoven's Fifth Symphony? Which are Classical-era traits?

YOUR TURN TO EXPLORE

Find several references to Beethoven or his music (visual, literary, or sonic) in popular culture or commercial contexts. What is being said or shown or implied about the composer and his work? Can you determine how truthful/accurate or invented/mythical those claims or images might be? Why do you think those aspects of Beethoven are being highlighted? How is the mythology of Beethoven being used, and to whose advantage?

CHAPTER 28

Making It Real: Mozart and Classical Opera

"I like an aria to fit a singer as perfectly as a well-tailored suit of clothes."

—W. A. Mozart

KEY POINTS

- In the Classical era, two types of Italian opera prevailed: ***opera seria*** (serious opera) and ***opera buffa*** (comic opera).
- While serious opera continued a tradition of idealized characters and plots, comic opera aimed at a more realistic depiction of human concerns and emotions.
- Mozart's *Don Giovanni* combines elements of serious and comic opera to create a powerful dramatic work that is performed all over the world.

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Musical theater has never been, and never will be, about full-out realism: after all, people don't converse by singing. However, certain traditions of opera (just like certain traditions of film) have tried to convey realistic nuances in human interactions and emotions. And while some operas (and movies) reflect specific historical or cultural priorities (consider the 1939 film *Gone with the Wind*, for example), and thus may seem dated or old-fashioned to following generations, other works convey aspects of the human condition that easily cross boundaries of time and location. Mozart's comic operas are often thought to fall in this latter category: more than two centuries after their premieres, they still rank high with modern producers and performers (sometimes with creative choices of staging, costumes, or casting) and always succeed with audiences. The characters are often not entirely "comic"—they are fleshed-out human beings, with contradictory emotions that shift and develop through the drama. The persuasive power of musical characterization is what makes Classical opera, especially in the hands of Mozart, truly the first "modern" tradition of musical theater.



The Burgtheater in Vienna, where *The Marriage of Figaro* was first performed.

CLASSICAL OPERA

Operas of the early eighteenth century accurately reflected the society from which they sprang. The prevalent form was ***opera seria***: "serious," or tragic, Italian opera, a highly formalized genre inherited from the Baroque that consisted mainly of

Opera seria

recitatives and arias specifically designed to display the virtuosity of star singers to the aristocracy. Its rigid conventions were shaped largely by the poet Pietro Metastasio (1698–1782), whose librettos, featuring stories of kings and heroes drawn from classical antiquity, were set again and again throughout the century.

Comic opera

Increasingly, however, audiences and artists moved toward a simpler style that reflected human emotions more realistically. One result was the comic opera that flourished in every country of Europe. Known in England as **ballad** (or dialogue) **opera**, in Germany as ***Singspiel***, in France as ***opéra comique***, and in Italy as ***opera buffa***, these lighter genres were initially seen merely as a less important counterpart to the more "socially elevated" serious tradition. Eventually, however, the support of a rising merchant class with an increasing disposable income helped bring the comic tradition into the limelight.

While serious opera was almost invariably in Italian, comic opera was generally in the local language of the audience (the vernacular), although Italian *opera buffa* was popular thoughout much of Europe. *Opera buffa* presented lively, down-to-earth plots rather than the remote concerns of gods and mythological heroes. It featured an exciting ensemble at the end of each act in which all the characters participated, instead of the succession of solo arias heard in the older style. And it abounded in farcical situations, humorous dialogue, and popular tunes. As the Age of Revolution approached, comic opera became an important social force whose lively wit delighted even the aristocrats it satirized. *Opera buffa* spread quickly, steadily expanding its scope until it culminated in the works of Mozart.

Video

Mozart's *Don Giovanni*

Costume design for *Don Giovanni* as sung by Adolphe Nourrit (1802–1839).



Don Giovanni combines elements of *opera buffa* with those of more intense *opera seria*. Set to a libretto by Lorenzo da Ponte, with whom Mozart collaborated on two other comic masterworks—*Le nozze di Figaro* (*The Marriage of Figaro*) and *Così fan tutte* (*Women Are Like That*)—*Don Giovanni* recounts the tale of the aristocratic Don Juan, an amoral womanizer who has seduced and abandoned women across Europe, and who is finally doomed to hell by the ghost of a man he has murdered. It is ironic that the most notorious womanizer of the time, the Venetian nobleman Giacomo Casanova, attended the 1787 premiere of the opera in Prague and, as a friend of da Ponte, may even have contributed to the libretto.

After an instrumental overture, the first act begins with a comic aria by the servant Leporello (whose name means "little rabbit"). Leporello is keeping guard impatiently outside the house of Donna Anna (Lady Anna) while his master Don Giovanni, in disguise, is inside trying to seduce her. But something goes awry and the masked culprit runs out of the house (and onto the stage) with Donna Anna in pursuit, intent not only on catching the offender but on learning his true identity. Her cries for help wake her father, the Commendatore (commandant), who rushes out to protect his daughter but is killed in a duel with Don Giovanni. The opening scene thus juxtaposes comic posturing with sexual violence and murder, demonstrating to us that this will be no ordinary lighthearted drama. Grief-stricken, Donna Anna makes her fiancé, Don Ottavio, swear to avenge her father's death. Both Anna and the Commendatore are characters suited to *opera seria*, as is the opening murder scene.

In the next scene, we meet another woman, Donna Elvira, who is in a rage over a man who has abandoned her (Listening Guide 19). In her aria "Ah chi mi dice mai" ("Ah, who can tell me where that cruel one is"), she recounts with sweeping lines, accompanied by bold orchestral gestures, how she was spurned by the man she loved and vows to rip his heart out. As the aria concludes and the style shifts to recitative, Don Giovanni steps forward to comfort her, and she recognizes him as the very man who spurned her. Don Giovanni quickly deploys Leporello to distract her and makes a speedy exit (as he frequently does throughout the drama when things get "too complicated"), whereupon Leporello launches into his own aria, about Don Giovanni's conquests, "Madamina, il catalogo è questo" ("My dear little lady, this is the catalogue…").

Catalogue Aria

While Leporello's aria is written for comic effect, the context is not at all lighthearted: he is brutally spelling out to Donna Elvira that she is but one of thousands of women his master has seduced, implicitly recommending her to "get over it." Much as we might find this scene offensive today, some—even many—of Mozart's male contemporaries would have been amused to see a noblewoman humiliated by a servant in public. But throughout *Don Giovanni*, the paradox of class difference and the hypocrisy that allowed men to boast of "conquests" and women to be shamed for "giving in" is treated with a great deal of ambiguity. We cannot claim that Mozart held entirely progressive views overall, but in this and other comic operas he holds his society up to a mirror and emphasizes the contradictions inherent in separating people based on class and gender. This is another reason why Mozart's comic operas still speak so strongly to modern audiences: they can easily be understood to contain messages about social unfairness and the rights of individuals, ideas that appeal to enlightened audiences to this day.



Baritone Bryn Terfel as Leporello, singing the famous Catalogue Aria, with soprano Carol Vaness as Donna Elvira in Mozart's *Don Giovanni* in a production at the Metropolitan Opera, New York.

CRITICAL THINKING

1. What are the prevailing types of opera in the Classical era, and how do these differ from one another?
2. How is the subject matter of *Don Giovanni* timeless?

YOUR TURN TO EXPLORE

Don Giovanni has been produced countless times. Find productions of this opera that emphasize a particular aspect of the design, characters, or plot. (One example that you might seek out is a 1990 production by Peter Sellars set in Spanish Harlem in the late twentieth century, introducing issues of race into the casting and the dramatic interaction.) How do the singers' vocal qualities, their interaction with each other and the orchestra, and staging choices create different dramatic nuances?

LISTENING GUIDE 19 — 11:54

Mozart, *Don Giovanni*, Act I, scene 2

DATE: 1787

GENRE: Opera buffa

LIBRETTIST: Lorenzo da Ponte

CHARACTERS:
Don Giovanni, a licentious young nobleman (baritone)
Leporello, Giovanni's servant (bass)
Donna Anna, a noblewoman (soprano)
Commendatore, the commandant; father of Donna Anna (bass)
Don Ottavio, fiancé of Donna Anna (tenor)
Donna Elvira, a lady deserted by Giovanni (soprano)
Zerlina, a peasant girl (soprano)
Masetto, a peasant, fiancé to Zerlina (bass)

Aria (Donna Elvira, with Don Giovanni and Leporello) — 3:34

What to listen for

Melody	Short orchestral introduction, then disjunct aria outlining triads, with many leaps; wide-ranging cadenza near the end.	Performing forces	Short orchestral introduction, then alternates between soprano aria, orchestra, and interjections from Don Giovanni and Leporello.
Rhythm/meter	Accented duple meter.	Expression	Anger is emphasized by sudden dynamic shifts, quick tempo, and changes in range.
Form	Two main sections, each repeated with variation (**A-B-A′-B′**).		

Donna Elvira

A section

0:00 Orchestral introduction.

0:22	A chi mi dice mai, quel barbaro dov'è? Che per mio scorno amai, che mi mancò di fè.	Ah, who can tell me where that cruel one is? I loved him, to my shame, and he broke his pledge to me.

B section

0:42	Ah, se ritrovo l'empio, e a me non torna ancor,	Ah, if I find that evil one, and he doesn't return to me,
0:54	vo' farne orrendo scempio, gli vo' cavar il cor!	I'll make a horrible scene, I'll rip his heart out!

Don Giovanni (to Leporello)

1:06	Udisti? Qualche bella dal vago abbandonata. Poverina! Cerchiam di consolare il suo tormento.	You hear? A lovely one abandoned by her lover. Poor girl! Let's try to ease her pain.

Leporello

Così ne consolò mille e ottocento.	Just as he consoled 1,800 of them.

A section repeated, with variations

1:44 A chi mi dice mai . . . Ah, who can tell me . . .

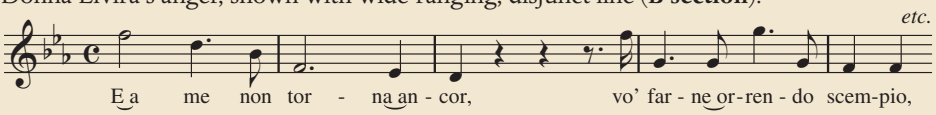
B section repeated, with variations

2:06 Ah, se ritrovo l'empio . . . Ah, if I find that evil one,

Don Giovanni

Signorina! Signorina!

Donna Elvira's anger, shown with wide-ranging, disjunct line (**B section**):



Consoling interjection of "poverina" ("poor girl") by Don Giovanni:



Recitative (Donna Elvira, Don Giovanni, Leporello) 2:47

What to listen for

Melody	More static lines, speechlike.	Performing forces	Accompanied by continuo instrument only.
Rhythm	Quick notes, delivered freely.		

Donna Elvira

0:00 Chi è là? Who's there?

Don Giovanni

Stelle! che vedo? What the devil! Who do I see?

Leporello (aside)

O bella! Donna Elvira! Oh, lovely! Donna Elvira!

(In this quick-paced recitative, the outraged Donna Elvira recognizes Don Giovanni as the man who seduced her. Unable to calm her, Don Giovanni suggests that Leporello tell her everything and takes his leave. Leporello attempts to console Donna Elvira by pulling out a list of his master's many conquests, which he proceeds to read in the famous Catalogue Aria that follows.)

Catalogue Aria (Leporello) 5:37

What to listen for

Melody	Opening section, fast and patter-like (syllabic text setting); second section is more lyrical.	Rhythm/meter	Opening Allegro in duple meter; then slower, minuet-like Andante in 3/4.
		Form	Two main sections (Allegro, Andante), some repeated text with varied music.

(continued on next page)

A section: Allegro

0:00	Madamina!	My dear lady,
	Il catalogo è questo,	this is the catalogue
	delle belle, che amò il padron mio!	of the beauties my master made love to!
	Un catalogo egli è ch'ho fatto io:	It's a catalogue I made myself:
	osservate, leggete con me!	look at it, read it with me!
0:23	In Italia, sei cento e quaranta;	In Italy, six hundred and forty
	In Alemagna, due cento trent'una;	In Germany, two hundred and thirty-one;
	Cento in Francia, in Turchia novant'una;	A hundred in France, in Turkey ninety-one;
	ma, ma in Ispagna, son già mille e tre!	but in Spain there are already a thousand and three!
0:54	V'han fra queste contadine,	Among these are country girls,
	cameriere, cittadine;	chambermaids, and city girls;
	v'han Contesse, Baronesse,	there are countesses, baronesses,
	Marchesane, Principesse,	marchionesses, princesses,
	e v'han donne d'ogi grado,	there are women of every class,
	d'ogni forma d'ogni età.	of every form and every age.
1:11	In Italia, sei cento e quaranta . . .	[Repeated text, varied music.]

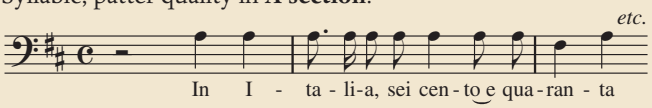
B section: Andante con moto

2:04	Nella bionda, egli ha l'usanza	With blondes, he likes to
	di lodar la gentilezza;	praise their charm;
	nella bruna la costanza,	with brunettes, their constancy,
	nella bianca la dolcezza!	with the white haired [or, the old ones], their sweetness!
2:47	Vuol d'inverno la grassotta,	In the winter he prefers the plump ones,
	vuol d'estate la magrotta;	in the summer, the thin ones;
	E la grande, maestosa;	and the large ones, the majestic ones,
	la piccina, ognor vezzosa.	the small ones, are always welcome.

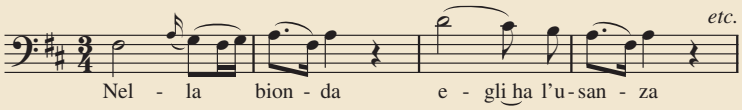
B section: music repeated with variations

3:40	Delle vecchie fa conquista	He seduces the old ones just
	per piacer di porle in lista.	for the pleasure of adding them to the list.
	Sua passion predominante	But his main passion is for
	è la giovin principiante.	the young beginners.
	Non si picca, se sia ricca,	He doesn't mind whether she's rich,
	se sia brutta, se sia bella;	whether she's ugly, whether she's pretty;
4:26	purché porti la gonella,	as long as she wears a skirt,
	voi sapete quel che fa.	you know what he does.

Syllabic, patter quality in **A section**:



Soothing, lyrical quality in **B section**, in lilting 3/4 :



Now try the **Listening Quiz.**

HERE AND THERE, THEN AND NOW ▪ 4

Mozart and the World of Opera

Vienna in the time of Haydn, Mozart, and Beethoven was Europe's leading musical center, populated as it was by a music-loving aristocracy. Emperor Joseph II (r. 1765–1790) himself was an avid patron of opera, commissioning works from Mozart and employing in his court two of the most important librettists: Pietro Metastasio and Lorenzo da Ponte. Mozart's most famous works are his three comic operas on librettos by Da Ponte: *The Marriage of Figaro*, *Don Giovanni*, and *Così fan tutte* (roughly translated as *Women Are Like That*). The last opera may have been written at the suggestion of the emperor himself.

The Marriage of Figaro was based on a controversial play by Pierre Beaumarchais that was banned in Vienna because it poked fun at the aristocracy. Yet Mozart's opera was successfully premiered there in 1786, with nine performances at the emperor's Burgtheater (see illustration, p. 175). Joseph, however, found the performances too long and proclaimed that the solo arias should not be repeated, thus taking away the show-stopping encores that furthered the fame and egos of the leading ladies and men.

Joseph was particularly interested in developing the genre of *Singspiel*—German-texted lighter opera with spoken dialogue—into a national art form, and commissioned Mozart to write the exotic *Abduction from the Seraglio* (1782), set in a Turkish harem. Once again, the emperor had something to say about the opera: one tale recounts that he suggested there were "too many notes," to which Mozart replied, "There are just as many as there should be." Mozart's *Magic Flute*, composed the year he died, is his greatest masterpiece in this more popular genre.

Today, opera directors create new interpretations of these masterworks, often stirring controversy in the process. American director Peter Sellars set a 1987 production of *The Marriage of Figaro* in the luxurious Trump Towers in New York City, and *Don Giovanni* in Spanish Harlem with Don Giovanni and Donna Anna as heroin addicts. These innovative, if contentious, productions are not unusual in the modern world of opera performances, many of which are featured on TV and live HD broadcasts in movie theaters (from the Metropolitan Opera in New York). You might be surprised how engaging you would find a Mozart opera today!



The final scene of *Don Giovanni* from the macabre production directed by Peter Sellars. Here, the closing sextet is sung from hell by ghosts of the "surviving" characters (including Donna Anna, Donna Elvira, Zerlina, Don Ottavio, Masetto, and Leporello).

CHAPTER 29

Mourning a Hero: Mozart and the *Requiem*

"I am writing a Requiem for myself."
—W. A. Mozart? (as quoted after his death in a contemporary newspaper)

KEY POINTS

- Classical composers continued the tradition of writing worship music for their communities.
- Sacred music of the later 1700s was characterized by expanded orchestral and choral forces, in genres such as the **oratorio** and the **Mass**.
- Mozart's *Requiem* Mass, left unfinished at the composer's death, exemplifies the grand style of Catholic music in Vienna.

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The stereotype of a great artist dying tragically young is nowhere more evident than in the popular image of Mozart, whose passing at age thirty-five was understood even by his contemporaries as a huge loss. The fact that during his final illness Mozart was working on a powerful memorial work—music to accompany a funeral Mass—has compounded the opportunity to view his last composing moments as symbolic of the tragedy of his premature death. Yet while his *Requiem* has been recognized as a deeply moving work from its first performances, it can also provide us with a cautionary tale about mythologies of genius.

From shortly after his death came accounts of a mysterious stranger knocking on Mozart's door with a commission for a Mass that the composer understood as a premonition, along with rumors of Mozart believing himself poisoned rather than diseased in his final days. These two stories blended into a powerful and lasting myth of a tortured genius being "killed off" by jealous and less competent rivals (which gained popularity through the 1984 movie *Amadeus*). But Mozart's own letters in the months preceding his death show him in a cheerful mood, and he was working on a number of other projects alongside the *Requiem* during his last few weeks. Ultimately myths surrounding a remarkable composer's early death continue to shape our culture's notions of creative genius to this day (think of more recent musicians who died prematurely, like Jimi Hendrix, Janis Joplin, Kurt Cobain, or Notorious B.I.G.) .

SACRED MUSIC IN THE CLASSICAL ERA

The late eighteenth century inherited a rich tradition of sacred choral music from the Baroque. Among the principal genres were the Mass, the Requiem Mass, and

the oratorio. A Mass, you will recall, is a musical setting of the most solemn service of the Roman Catholic Church, and a **Requiem** is a musical setting of the Mass for the Dead. The **oratorio,** of which Handel's *Messiah* is a prime example, is generally focused on a biblical story. All these genres were originally intended to be performed in church, although by the nineteenth century they would find a much larger audience in the concert hall. The blending of many voices in a large space such as a church or cathedral could not fail to be an uplifting experience. For this reason, both Catholic and Protestant churches have been patrons of choral music throughout the ages. We will consider the Classical sacred tradition through one of the era's most beloved masterpieces, Mozart's *Requiem*.

Requiem

Mozart's *Requiem*

Mozart's last large-scale composition was quickly hailed as one of the masterpieces of the Classical era. The composer left only sketches for the later movements of this work, which were eventually completed by his favorite pupil, Franz Xavier Süssmayr. We can, however, attribute to Mozart himself the dramatic *Dies irae* ("Day of Wrath"), a vision of Judgment Day. The text for this movement, a rhymed Latin poem by a thirteenth-century friar, is designed to emphasize the terrible power of divine intervention, beginning with the words "Day of wrath, day that will dissolve the world into burning coals, as David bore witness with the Sibyl."

The score calls for four soloists (soprano, alto, tenor, bass) and four-part chorus, accompanied by an orchestra with pairs of basset horns (the alto clarinets in favor during the eighteenth century), bassoons, and trumpets, as well as three trombones, strings, and organ. The extended use of low wind and brass timbres was a relative novelty in the later 1700s, and its effect is stunning to this day. The power of Mozart's *Dies irae* unfurls against headlong running notes and shattering accents. On the words *Quantus tremor est futurus* ("How great a tremor there will be"), the wavering lines paint the text vividly. An abrupt cadence leads to the *Tuba mirum* ("A trumpet with an astonishing sound"), featuring a memorable trombone solo and bass singer who together summon souls before the throne of God. The other soloists enter one by one: first the tenor, who sings a slower Andante on *Mors stupebit et natura* ("Death will be stunned, as will Nature"), followed by the alto and soprano, all four ending in a solo quartet.

The final chorus, *Rex tremendae majestatis!* ("King of tremendous majesty"), fiercely projects the sense of the words. Dotted rhythms and syncopated chords in the orchestra impart an overwhelming urgency, leading up to the final plea—*Salva me, fons pietatis!* ("Save me, fount of piety")—which is sung softly (Listening Guide 20).

The intensity of the music encouraged Mozart's friends to emphasize the effect his dying had on his creative process. For example, a relative recounted that on December 4, 1791, as the

By the way . . .

How Did Mozart Die?

For more than two centuries, there has been speculation about what led to Mozart's sudden death at the age of thirty-five. The theory that he was poisoned by his rival Antonio Salieri—either medically or psychologically—was the main theme of the controversial play *Amadeus* (1979) by Peter Shaffer, adapted in 1984 into an Academy Award–winning movie. Other popular theories include malpractice on the part of his physician, rheumatic fever, heart disease, and even trichinosis from eating undercooked pork chops. Medical specialists suggest that Mozart may have died of a more common problem: a streptococcal infection, possibly a bad case of strep throat that led to edema (a swelling in parts of the body) and kidney failure. According to historical records, there was a spike in such cases in Vienna among young men in the months surrounding Mozart's death. We may never know for sure, since no remains of the composer are extant for modern forensic testing.



Frontispiece from an 1802 edition of Mozart's *Requiem*.

composer lay feverishly weak on his bed, several singers from the theater sang through the completed portions of the *Requiem* with Mozart on the alto line. At the *Lacrimosa,* for which he had written only the first eight heart-rending measures, he put the music aside and wept— and then he died that same night. It is likely that stories like this one were embellished by those who wanted to highlight the almost supernatural expressive palette of the work, and to raise Mozart's reputation to an even more remarkable level after his death.

And remarkable it is, to this day. Over the centuries since its composition, the expressive power of the *Requiem* has been widely recognized by audiences from many cultures. This moving work was chosen for the funeral of President John F. Kennedy, who was assassinated in 1963; and in 2002, on the one-year anniversary of the September 11 attack on the World Trade Center in New York, a rolling performance of Mozart's *Requiem* was given in all corners of the globe (in Europe, Asia, Central America, and the United States), each beginning at 8:46 a.m., the time of the first terrorist attack. Mozart could never have imagined how much his work would ultimately mean to the world.

CRITICAL THINKING

1. How does Mozart use various vocal and instrumental textures and timbres to convey the changing emotions of the "Day of Judgment" prayer?
2. What similarities and differences are there between this sacred choral work and the two Baroque sacred works we've considered (Bach's cantata and Handel's oratorio), from about fifty years earlier?

Listening Activity

Comparing styles 4: Classical to Romantic

YOUR TURN TO EXPLORE

Find examples of music designed to pay tribute to or memorialize tragic events (for example the 9/11 terrorist attacks, the AIDS epidemic, war or natural disasters). Is the music meant to soothe pain or rekindle grief, or for yet other purposes—and how do the composers make musical choices to achieve those purposes? Do you find these choices appropriate or not, based on your understanding of the event?

LISTENING GUIDE 20 6:29

Mozart: *Dies irae*, from *Requiem*

DATE: 1791

GENRE: Requiem Mass

What to listen for

Melody	Dramatic choral opening, then operatic solo verses; final verse has choral outcry.
Rhythm/meter	Forceful, accented duple meter; closing has strong dotted-rhythmic idea.
Harmony	Alternation between minor (opening and closing) and major; some harsh combinations.
Texture	Largely homophonic.
Form	Set in six verses, each treated with different performing forces.
Expression	Mood shifts from fear (loud, accented) to wonderment to a quiet plea for salvation.
Performing forces	Chorus, solo voices, and orchestra; choral opening and closing; verses 3–7 focus on solo voices.
Timbre	Trumpets and timpani prominent; bass voice/trombone duet (verse 3).
Text	Rhymed Latin poem with eight three-line verses; clear text declamation with some word painting.

VERSE		LATIN	TRANSLATION	DESCRIPTION
0:00	**1.**	Dies irae, dies illa Solvet saeclum in favilla: Teste David cum Sibylla.	Day of wrath, day that will dissolve the world into burning coals, as David bore witness with the Sibyl.	Full chorus and orchestra; dramatic homophonic setting; clear text declamation.
0:13	**2.**	Quantus tremor est futurus, Quando judex est venturus, Cuncta stricte discussurus!	How great a tremor there will be, when the judge is to come briskly shattering every [grave].	Chorus and orchestra; more polyphonic texture. Verses 1 and 2 repeated.
1:47	**3.**	Tuba mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	A trumpet with an astonishing sound through the tombs of the region drives all [men] before the throne.	Trombone solo, echoed by bass solo; trombone continues with countermelody; homophonic orchestral accompaniment.
2:36	**4.**	Mors stupebit et natura, Cum resurget creatura, Iudicanti responsura.	Death will be stunned, as will Nature, when arises [man] the creature responding to the One judging.	Tenor solo, with homophonic orchestral accompaniment.
2:51	**5.**	Liber scriptus proferetur, In quo totum continetur, Unde mundus judicetur.	The written book will be brought forth, in which the whole [record of evidence] is contained whence the world is to be judged.	Tenor solo continues.
3:15	**6.**	Iudex ergo cum sedebit, Quidquid latet apparebit, Nil inultum remanebit.	Therefore when the Judge shall sit, whatever lay hidden will appear; nothing unavenged will remain.	Alto solo with orchestra.

(continued on next page)

3:30	**7.**	Quid sum miser tunc dicturus? Quem patronum rogaturus? Cum vix justus sit securus?	What am I the wretch, then, to say? what patron I to beseech? when scarcely the just [man] will be secure.	Soprano solo with orchestra. Last line repeated by all soloists.
4:37	**8.**	Rex tremendae majestatis! Qui salvandos salvas gratis! Salve me, fons pietatis!	King of tremendous majesty, who saves those to be saved, save me, fount of piety.	Dramatic full chorus setting.

Verse 1 opening; full chorus with clearly declaimed text:



Verse 3 duet, with trombone and bass solo:



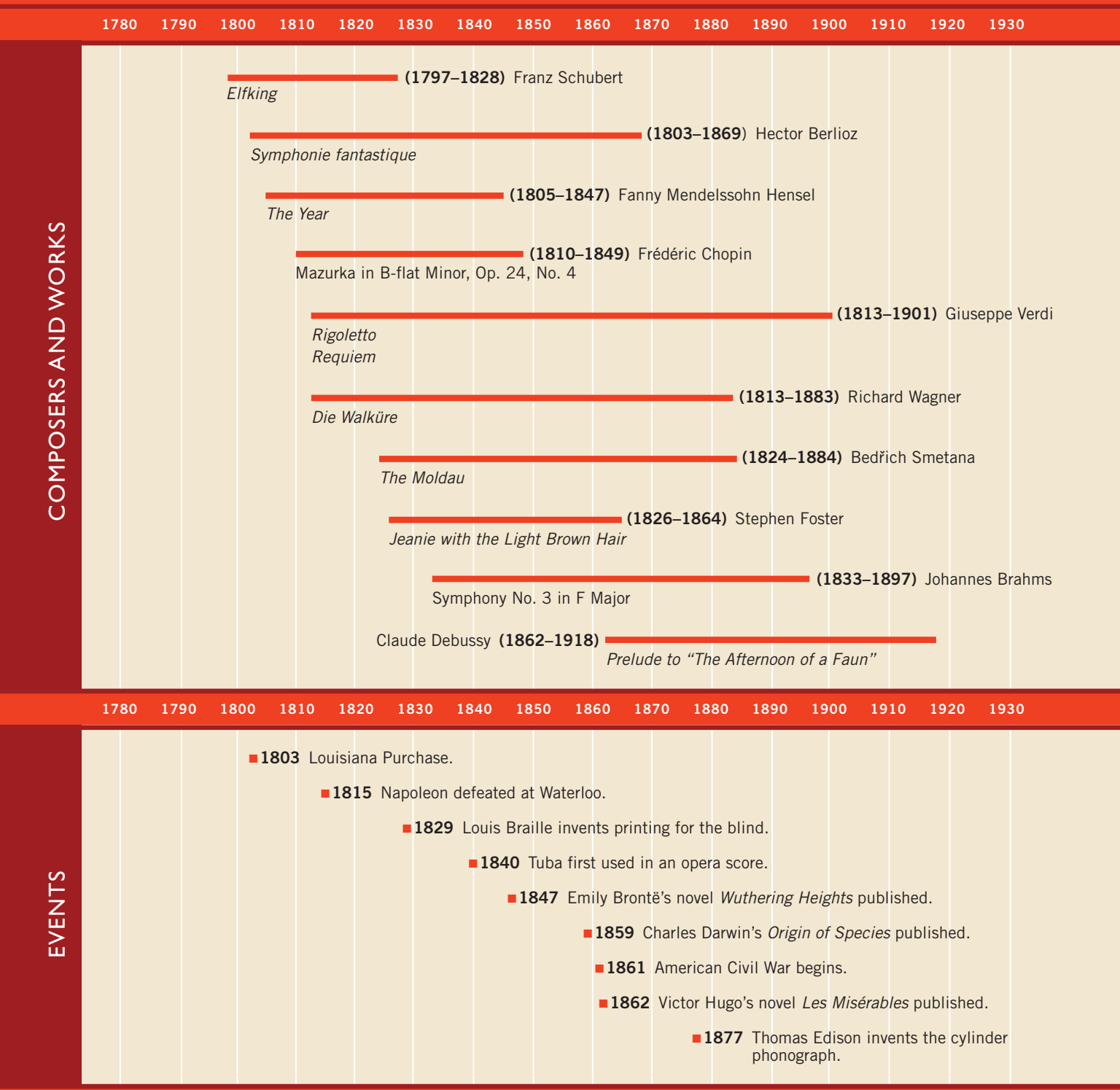
Now try the **Listening Quiz.**

A Comparison of Classical and Romantic Styles

	Classical (c. 1750–1825)	Romantic (c. 1820–1900)
Composers	Haydn, Mozart, Beethoven.	Beethoven, Schubert, Fanny Mendelssohn Hensel, Chopin, Berlioz, Brahms, Verdi, Wagner.
Melody	Symmetrical melody in balanced phrases and cadences; tuneful; diatonic, with narrow leaps.	Expansive, singing melodies; wide ranging; more varied, with chromatic inflections.
Rhythm	Clear rhythmically, with regularly recurring accents; dance rhythms favored.	Rhythmic diversity and elasticity; tempo rubato.
Harmony	Diatonic harmony favored; tonic-dominant relationships expanded, become basis for large-scale forms.	Increasing chromaticism; expanded concepts of tonality.
Texture	Homophonic textures; chordal-vertical perspective.	Homophony, turning to increased polyphony in later years of era.
Instrumental genres	Symphony, solo concerto, solo sonata, string quartet, other chamber music genres.	Same large genres, adding one-movement symphonic poem; solo piano works.
Vocal genres	Opera, Mass, oratorio.	Same vocal forms, adding works for solo voice and piano/orchestra.
Form	Ternary form predominant; sonata-allegro form developed; absolute forms preferred.	Expansion of forms and interest in continuous as well as miniature programmatic forms.
Audience	Secular music predominant; aristocratic audience.	Secular music predominant; middle-class audience.
Dynamics	Continuously changing dynamics through *crescendo* and *decrescendo.*	Widely ranging dynamics for expressive purposes.
Timbre	Changing tone colors between sections of works.	Continual change and blend of tone colors; experiments with new instruments and unusual ranges.
Performing forces	String orchestra with woodwinds and some brass; thirty-to-forty-member orchestra; piano becomes prominent.	Introduction of new instruments (tuba, English horn, valved brass, harp, piccolo); much larger orchestras; piano predominant as solo instrument.
Virtuosity	Improvisation largely limited to cadenzas in concertos.	Increased virtuosity; composers specify more in scores.
Expression	Emotional balance and restraint.	Emotions, mood, atmosphere emphasized; interest in the bizarre and macabre.

Find an interactive version of this chart on **StudySpace.**

ROMANTIC ERA



PART 5



Portrait of Giuseppina Strepponi (1815–1897), Italian soprano and wife of Giuseppe Verdi.

The Nineteenth Century

Prelude 5 Music as Passion and Individualism

30 Musical Reading: Schubert and the Early Romantic Lied

31 Dancing at the Keyboard: Chopin and Romantic Piano Music

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33 Marketing Music: Foster and Early "Popular" Song

34 Personal Soundtracks: Berlioz and the "Program Symphony"

35 Sounding a Nation: Smetana and the Nationalistic Symphonic Poem

36 Absolutely Classic: Brahms and the Nineteenth-Century Symphony

37 Multimedia Hits: Verdi and Italian Romantic Opera

38 Total Art: Wagner and German Romantic Opera

39 Dramatic Devotion: Verdi and Romantic Sacred Music

40 Mythical Impressions: Program Music at the End of the Nineteenth Century

PRELUDE 5

Music as Passion and Individualism

"Music, of all the liberal arts, has the greatest influence over the passions."
—Napoleon Bonaparte (1769–1821)

In His Own Words

"Our sweetest songs are those that tell of saddest thoughts."
— Percy Bysshe Shelley, from "To a Skylark"

If the time frame of Classicism is hard to pin down, Romanticism is one of the artistic trends for which beginnings can be most readily identified, since it was a self-conscious break from the ideals of the Enlightenment. The artistic movement really comes into its own through music in the early decades of the 1800s. Indeed, it is a musician—Ludwig van Beethoven—who is often identified as the first great creative Romantic, and whose influence looms to the present day as an embodiment of passionate individual expression. Many of the common tenets of Romanticism are still very much with us: the artist struggling against rather than working within society and convention; the need for art to unsettle rather than soothe; the belief that works display their creator's distinctive originality and self-expression.

AN AGE OF REVOLUTIONS

French Revolution

The Romantic era grew out of the social and political upheavals that followed the French Revolution in the last decade of the 1700s. The revolution signaled the



The spirit of the French Revolution is captured in *Liberty Leading the People,* by **Eugène Delacroix** (1798–1863).

transfer of power from a hereditary landholding aristocracy to the middle class. This change, firmly rooted in urban commerce and industry, emerged from the Industrial Revolution, which brought millions of people from the country into the cities. The new society, based on free enterprise, celebrated the individual as never before. The slogan of the French Revolution—"Liberty, Equality, Fraternity"—inspired hopes and visions to which artists responded with zeal. Sympathy for the oppressed, interest in peasants, workers, and children, faith in humankind and its destiny, all formed part of the increasingly democratic character of the Romantic period, and inspired a series of revolutions and rebellions that gradually led to the modern political landscape of Europe.

In His Own Words

"Music is the vapor of art. It is to poetry what reverie is to thought . . . what the ocean of clouds is to the ocean of waves."

—*Victor Hugo*

Romantic Writers and Artists

Romantic poets and artists rebelled against the conventional concerns of their Classical predecessors and were drawn instead to the fanciful, the picturesque, and the passionate. These men and women emphasized intense emotional expression and were highly aware of themselves as individuals apart from all others. "I am different from all the men I have seen," proclaimed philosopher Jean-Jacques Rousseau. "If I am not better, at least I am different." In Germany, a group of young writers created a new kind of lyric poetry that culminated in the art of Heinrich Heine, who became a favorite poet of Romantic composers. A similar movement in France was led by Victor Hugo, the country's greatest prose writer. In England, the revolt against the formalism of the Classical age produced an outpouring of emotional lyric poetry that reached its peak in the works of Lord Byron, Percy Bysshe Shelley, and John Keats.



Sympathy for the oppressed underscored the dramatic character of the Romantic movement. **Honoré Daumier** (1808–1879), *The Burden.*

The newly won freedom of the artist proved to be a mixed blessing. Confronted by a world indifferent to artistic and cultural values, artists felt more and more cut off from society. A new type emerged: the bohemian, a rejected dreamer who starved in an attic and shocked the establishment through peculiar dress and behavior. Eternal longing, regret for the lost happiness of childhood, an indefinable discontent that gnawed at the soul—these were the ingredients of the Romantic mood. Yet the artist's pessimism was based in reality. It became apparent that the high hopes fostered by the French Revolution were not to be realized overnight. Despite the brave slogans, all people were not yet equal or free. The short-lived optimism gave way to doubt and disenchantment, a state of mind that was reflected in the arts and in literature.

Novels

The nineteenth-century novel found one of its great themes in the conflict between the individual and society. Hugo dedicated *Les Misérables* "to the unhappy ones of the earth." Among the era's memorable discontented are Jean Valjean, the hero of Hugo's novel (well known from the 1985 musical of the same name). Some writers sought escape by glamorizing the past, as Walter Scott did in *Ivanhoe* and Alexandre Dumas *père* in *The Three Musketeers*. A longing for far-off lands



The trombone multipavilions was one of the many new and unusual instruments created by the Belgian instrument maker **Adolphe Sax**, inventor of the saxophone.

inspired the exotic scenes that glow on the canvases of Jean-Auguste Dominique Ingres and Eugène Delacroix. The Romantic world was one of "strangeness and wonder": the eerie landscape we meet in Samuel Taylor Coleridge's poem *Kubla Khan*, the isolation we feel in Nathaniel Hawthorne's novel *The Scarlet Letter*, and the supernatural atmosphere we encounter in Edgar Allan Poe's poem *The Raven*.

ROMANTICISM IN MUSIC

The Industrial Revolution brought with it the means to create more affordable and responsive musical instruments, as well as the technical improvements that strongly influenced the sound of Romantic music. For example, valves made brass instruments much more maneuverable so that composers could write horn and trumpet melodies that would have been unplayable in earlier eras. Improved manufacturing techniques provided the piano with a cast-iron frame and thicker strings, giving it a deeper and more brilliant tone. We will hear that a piano work by Frédéric Chopin sounds different from one by Mozart, not only because the Romantic era demanded a different kind of expression but also because composers were writing for a piano capable of effects that were never before possible.

As music moved from palace and church to the public concert hall, orchestras increased in size. Naturally, this directly influenced the sound. New instruments such as the piccolo, English horn, tuba, contrabassoon, and even saxophone added varied timbres and extended the high and low ranges of the orchestra. The dynamic range also expanded—sweeping contrasts of very loud (***fff***) and very soft (***ppp***) now lent new drama to the music of the Romantics. And as orchestral music developed, so did the technique of writing for instruments. **Orchestration** became an art in itself. Composers now had a palette as broad as those of painters, and

Orchestration



The Royal Pavilion at Brighton, England (1815–18), with its Islamic domes, minarets, and screens, reflects the nineteenth-century fascination with Eastern culture. Designed by **John Nash** (1752–1835).

they used it to create mood and atmosphere and to evoke profound emotional responses. With all these developments, it was no longer feasible to direct an orchestra from the keyboard or the first violin desk, as had been the tradition in the eighteenth century, and thus a central figure—the conductor—was needed to guide the performance.

In order to communicate their intentions as precisely as possible, composers developed a vocabulary of highly expressive terms. Among the directions frequently encountered in nineteenth-century scores are *dolce* (sweetly), *cantabile* (songful), *dolente* (sorrowful), *maestoso* (majestic), *gioioso* (joyous), and *con amore* (with love, tenderly). A new interest in folklore and a rising tide of nationalism inspired composers to make increased use of the folk songs and dances from their native lands. As a result, a number of national styles—Hungarian, Polish, Russian, Bohemian, Scandinavian, and eventually American—flourished, greatly enriching the melodic, harmonic, and rhythmic language of music.

In His Own Words

"We have learned to express the more delicate nuances of feeling by penetrating more deeply into the mysteries of harmony."

—*Robert Schumann*

The exotic attracted composers as well as artists and writers. Russian, German, and French composers turned for inspiration to the warmth and color of Italy and Spain and to the glamour of Asia and the Far East. French and Italian opera composers also drew on exotic themes, notably Giuseppe Verdi in *Aida*, set in Egypt; and Giacomo Puccini in the Japanese-inspired *Madame Butterfly*. (See HTTN 7, p. 257.)



Niccolò Paganini with his violin, painted in 1832 by **Eugène Delacroix**.

Romantic Style Traits

Above all, nineteenth-century musicians tried to make their instruments "sing." Melody was marked by a lyricism that gave it an immediate appeal, and it is no accident that themes from Romantic symphonies and concertos have been transformed into popular songs, and that tunes by composers such as Chopin, Verdi, and Peter Ilyich Tchaikovsky have enjoyed an enduring popularity among the general public.

Composers employed combinations of pitches that were more chromatic and dissonant than those of their predecessors, allowing for emotionally charged and highly expressive harmony. They expanded the instrumental forms they had inherited from the Classical masters to give their ideas more time to play out. A symphony by Haydn or Mozart takes about twenty minutes to perform; one by Johannes Brahms lasts at least twice that long. Where Haydn wrote more than a hundred symphonies and Mozart more than forty, Franz Schubert (following the example of Beethoven) wrote nine, and Brahms four.

New orchestral forms emerged as well, including the one-movement symphonic poem, the choral symphony, and works for solo voice with orchestra. In many of these works, we can see how music in the nineteenth century drew steadily closer to the other arts. Even in their purely orchestral music, Romantic composers captured with remarkable vividness the emotional atmosphere that surrounded poetry and painting.



A salon concert, c. 1855, hosted by the Berlin composer Bettina von Arnim, seated in the black dress. Watercolor by **Carl Johann Arnold** (1829–1916).

Nineteenth-century music was linked to dreams and passions—to profound meditations on life and death, human destiny, God and nature, pride in one's country, desire for freedom, the political struggles of the age, and the ultimate triumph of good over evil. These intellectual and emotional associations brought music into a commanding position as a link between the artist's most personal thoughts and the realities of the outside world.

The Musician in Society

The newly democratic societies liberated composers and performers. Musical life now reached the general populace, since performances took place in the public concert hall as well as in the salons of the aristocracy. Where eighteenth-century musicians had belonged to a glorified servant class and relied on aristocratic patronage and the favor of royal courts, nineteenth-century musicians, supported by the new middle class, met their audience as equals; they could make a living in their profession. Indeed, as solo performers began to dominate the concert hall, whether as pianists, violinists (such as Niccolò Paganini, p. 193), or conductors, they became "stars" who were idolized by the public.

With the creation of a lucrative musical market for both the home and the concert hall, debates arose about the relationship between art and commerce. While some composers (such as songwriter Stephen Foster) were exploited by the growing publishing industry, others (such as opera composer Giuseppe Verdi) were savvy businessmen and helped to establish economic models that benefit musicians to this day.

In the later 1800s, distinctions widened between "light music" for entertainment and "art music" for serious listening, a separation that gradually led to categories of "popular" and "classical" music in the century to come. So paradoxically, while access to music became much more democratic, there arose a distinction between "highbrow" and "lowbrow" in musical repertories. But this only happened later in the century: the early and middle Romantic period was a time of expansion for all aspects of music, and musicians became more important to the imagination of society than they had ever been before.

CRITICAL THINKING

1. What are the principal ideas of Romanticism? How are these reflected in art and literature?
2. How did changing roles of musicians in society affect the development of Romantic music?

CHAPTER 30

Musical Reading: Schubert and the Early Romantic Lied

"Out of my great sorrows I make my little songs."
—Heinrich Heine

KEY POINTS

- Typical Romantic song structures include **strophic** and **through-composed** forms; some songs fall between the two, into a **modified strophic** form.
- The German **art song**, or **Lied**—for solo voice and piano—was a favored Romantic genre.
- Composers wrote **song cycles** that unified a group of songs by poems or theme.
- The poetry of the Lied projects themes of love and nature; favored poets were Johann Wolfgang von Goethe and Heinrich Heine.
- Franz Schubert wrote more than six hundred Lieder and two masterful song cycles.
- *Elfking* (*Erlkönig*), a through-composed Lied based on a German legend related in a dramatic poem by Goethe, is one of his most famous songs.

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If a song is meaningful to us, we may have a tendency to identify the words as carrying that meaning. But those words are sung, not spoken, and if someone were to read them, we would likely not find the effect nearly as compelling. This is the power and paradox of song: while it's easy to focus on the text, the music carries the subtle intensity. Some songs rely on simple musical elements, highlighting the predominance of the voice; others employ greater complexity of melody, texture, and timbre, providing multiple resources for the expression of emotion. Within the music you listen to on a regular basis, you can probably identify a wide range of approaches to the interaction between text and music. Becoming aware of these different approaches will increase your understanding of the expressive potential of song.

THE LIED

Though songs have existed throughout the ages, the **art song** as we know it today was a product of the Romantic era. The **Lied** (plural, Lieder), as the new genre was called, is a German-texted solo song, generally with piano accompaniment. Prominent composers in this tradition were Franz Schubert, Robert Schumann, and Johannes Brahms, as well as Fanny Mendelssohn Hensel and Clara Wieck Schumann.



The immense appeal of the Romantic art song was due in part to the increased popularity and availability of the piano. A lithograph by **Achille Devéria** (1800–1857), *In the Salon*.

In some repertories, the words for a song are newly written; in others, composers choose preexisting poetry for their musical settings. Composers of the Lied were especially dedicated to the latter approach, often releasing "competing" musical settings from the outpouring of poetry that marked German Romanticism. Johann Wolfgang von Goethe (1749–1832) and Heinrich Heine (1797–1856) were the two leading figures among a group of poets who, like Wordsworth, Byron, Shelley, and Keats in England, favored short, personal, "lyric" poems. Overall, Romantic poems range from tender sentiment to dramatic balladry; common themes are love, longing, and the beauty of nature. Some composers, like Schubert and Schumann, wrote groups of Lieder that were unified by a narrative thread or descriptive theme, known as a **song cycle**.

Another circumstance that made the art song popular was the emergence of the piano as the preferred household instrument of the nineteenth century. Voice and piano together infused the short lyric form with feeling and made it suitable for amateurs and artists alike, in both the home and the concert hall.

Types of Song Structure

Strophic form

In the nineteenth century, two main song structures prevailed. One was **strophic** form, in which the same melody is repeated with every stanza, or strophe, of the poem; hymns, carols, as well as most folk and popular songs are strophic. This form sets up a general atmosphere that accommodates all the stanzas, all sung to the same tune.

Through-composed form

The other song type, **through-composed**, proceeds from beginning to end without repetitions of whole sections. Here the music follows the story line, changing according to the text. This makes it possible for the composer to mirror every shade of meaning in the words.

Modified strophic form

There is also an intermediate type that combines features of the other two. The same melody may be repeated for two or three stanzas, with new material introduced when the poem requires it. This is considered a **modified strophic** form, similar to what we heard in the lovely first movement of Beethoven's *Moonlight* Sonata.

SCHUBERT AND THE LIED

Franz Schubert was a young songwriting prodigy who composed more than six hundred Lieder in his short life. While some of his songs (like *Elf king*, examined below) were performed in concert settings, most of his career was built on intimate musical performances in friends' and sponsors' homes, for which Schubert

FRANZ SCHUBERT (1797–1828)



Schubert was born in Vienna and educated at the Imperial Chapel, where he sang in the choir that later became the famous Vienna Boys' Choir. Although his father hoped he would pursue a career in teaching, Schubert fell in with a small group of writers, artists, and fellow musicians who organized a series of concerts, called Schubertiads, where the young composer's newest works could be heard. One of his friends claimed that "everything he touched turned to song."

He wrote *Elfking*, as well as many other great songs, when he was still a teenager. This work won him swift public recognition; still, he had difficulty finding a publisher for his instrumental works, and he was often pressed for money, selling his music for much less than it was worth. His later works, including the song cycle *Winter's Journey*, sound a somber lyricism that parallels his struggle with life, made worse by being afflicted with syphilis. Schubert's dying wish, at age thirty-one, was to be buried near the master he worshipped—Beethoven; his wish was granted.

Schubert's music marks the confluence of the Classical and Romantic eras. His symphonies and chamber music are Classical in their clear forms. In his songs, though, he was wholly the Romantic, writing beautiful melodies that match the tone of the poetry he set. To his earlier masterpieces he added, in the final year of his life, a group of profound works that includes the String Quintet in C, three piano sonatas, and thirteen of his finest songs.

MAJOR WORKS: More than 600 Lieder, including *Erlkönig* (*Elf king*, 1815), *Die Forelle* (*The Trout*, 1817), and the song cycles *Die schöne Mullerin* (*The Lovely Maid of the Mill*, 1823) and *Winterreise* (*Winter's Journey*, 1827) • Nine symphonies, including the *Unfinished* (No. 8, 1822) • Chamber music, including quintets, string quartets, piano trios • Piano sonatas • Seven Masses • Other choral music • Operas and incidental music.

iMusic: *The Trout* (song) and *Trout* Quintet, IV
The Miller and the Brook, from *The Lovely Maid of the Mill*

would write not only Lieder but also dances and chamber works. His gift for melodic writing and the subtle interactions he created between vocal part and accompaniment have made his Lieder a staple of the art-song repertory for both amateurs and professionals to the present day.

Elfking (*Erlkönig*)

This masterpiece of Schubert's youth captures the Romantic "strangeness and wonder" of the poem, a celebrated ballad by Goethe, in which a father and his sick child are riding through a forest on a windy night. *Elf king* is based on a legend that whoever is touched by the king of the elves must die.

The eerie atmosphere of the poem is first established by the piano. Galloping triplets are heard against a rumbling figure in the bass. This motive, perhaps suggesting a horse's pounding hooves (or maybe a child's fast heartbeat?), pervades the song, helping to unify it. The poem's four characters—the narrator, father, child, and seductive elf—are all sung by one soloist but vividly differentiated through changes in the melody, register, harmony, rhythm, and accompaniment.

In His Own Words

"No one understands another's grief, no one understands another's joy. . . . My music is the product of my talent and my misery. And that which I have written in my greatest distress is what the world seems to like best."



The legend of *The Elfking* (c. 1860), as portrayed by **Moritz von Schwind** (1804–1871), a good friend of Schubert's.

The child's terror is suggested by clashing dissonance and a high vocal range. The father calms his son's fears with a more rounded vocal line, sung in a low register. And the Elfking cajoles the child in suavely melodious phrases set in a major key.

The song is through-composed; Schubert chose to avoid stanza-based repetition, instead changing the accompaniment for each stanza of Goethe's poem, shaping his music to follow the action of the story with a steady rise in tension—and pitch—that builds almost to the end (Listening Guide 21). The work of an eighteen-year-old, *Elfking* was a milestone in the history of musical Romanticism: Schubert chose it as his first work to be published (though he had written many other songs), and it quickly became one of the most popular songs of the nineteenth century.

CRITICAL THINKING

1. What are the respective roles of the singer and the pianist in a Lied?
2. What is Romantic about *Elfking*?

YOUR TURN TO EXPLORE

Consider a couple of your favorite songs. Are they strophic, through-composed, or modified strophic? Why do you think the songwriters have chosen those particular forms? Do they differentiate the stanzas? How are instruments used to reinforce musical repetitions and to help underline key moments?

LISTENING GUIDE 21 4:00

Schubert: *Elfking* (*Erlkönig*)

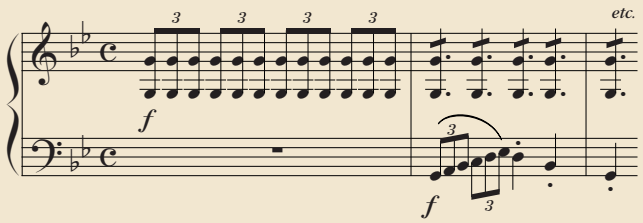
DATE: 1815

GENRE: Lied

What to listen for

Melody	Wide-ranging; each character sings in a different range. Narrator: middle register, minor key. Father: low register, minor key. Son: high register, minor key. Elfking: middle register, major key.
Rhythm/meter	Almost constant triplets in the piano; duple meter; more lilting feel for Elfking.
Harmony	Shifts from minor to major (for Elfking); dissonance projects the boy's terror.
Form	Through-composed.
Expression	Fast, with a mood of urgency in the accompaniment and dramatic dialogue.
Performing forces	Solo voice and piano.
Text	Narrative poem by Johann Wolfgang von Goethe.

0:00 Piano introduction—minor key and rapid repeated octaves in triplets set the mood, simulating horse's hooves:



	TEXT	TRANSLATION
	Narrator (minor mode, middle range)	
0:23	Wer reitet so spät durch Nacht und Wind? Es ist der Vater mit seinem Kind; Er hat den Knaben wohl in dem Arm, Er fasst ihn sicher, er hält ihn warm.	Who rides so late through night and wind? It is the father with his child; he has the boy close in his arm, he holds him safely, he keeps him warm.
	Father (low range)	
	"Mein Sohn, was birgst du so bang dein Gesicht?"	"My son, why do you hide your face in fear?"
	Son (high range)	
	"Siehst, Vater, du den Erlkönig nicht? Den Erlenkönig mit Kron' und Schweif?"	"Father, don't you see the Elfking? The Elfking with his crown and train?"
	Father (low range)	
	"Mein Sohn, es ist ein Nebelstreif."	"My son, it is a streak of mist."

(continued on next page)

Elfking (major mode, melodic)

1:29 "Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel' ich mit dir;
Manch' bunte Blumen sind an dem Strand;
Meine Mutter hat manch' gülden Gewand."

"You dear child, come with me!
I'll play very lovely games with you.
There are lots of colorful flowers by the shore;
my mother has some golden robes."

Son (high range, frightened)

1:51 "Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"

"My father, my father, don't you hear
the Elfking whispering promises to me?"

Father (low range, calming)

"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Be still, stay calm, my child;
it's the wind rustling in the dry leaves."

Elfking (major mode, cajoling)

2:13 "Willst, feiner Knabe, du mit mir geh'n?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtlichen Reih'n
Und wiegen und tanzen und singen dich ein."

"My fine lad, do you want to come with me?
My daughters will take care of you;
my daughters lead the nightly dance,
and they'll rock and dance and sing you to sleep."

Son (high range, dissonant outcry)

2:31 "Mein Vater, mein Vater, und siehst du nicht dort,
Erlkönigs Töchter am düstern Ort?"

"My father, my father, don't you see
the Elfking's daughters over there in the shadows?"

Father (low range, reassuring)

"Mein Sohn, mein Sohn, ich seh' es genau,
Es scheinen die alten Weiden so grau."

"My son, my son, I see it clearly,
it's the gray sheen of the old willows."

Elfking (loving, then insistent)

3:00 "Ich liebe dich, mich reizt deine schöne Gestalt,
Und bist du nicht willig, so brauch' ich Gewalt."

"I love you, your beautiful form delights me!
And if you're not willing, then I'll use force."

Son (high range, terrified)

3:12 "Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids gethan!"

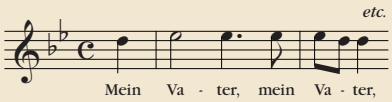
"My father, my father, now he's touching me!
The Elfking has done me harm!"

Narrator (middle register, speechlike)

3:26 Dem Vater grausets, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Müh und Noth:
In seinen Armen das Kind war todt.

The father shudders, he rides swiftly,
he holds the moaning child in his arms;
with effort and urgency he reaches the courtyard:
in his arms the child was dead.

Melody of son's dissonant outcry on "My father, my father":



Now try the **Listening Quiz.**

CHAPTER 31

Dancing at the Keyboard: Chopin and Romantic Piano Music

"The pianoforte is the most important of all musical instruments; its invention was to music what the invention of printing was to poetry."

—George Bernard Shaw (1856–1950)

KEY POINTS

- Technical improvements to the nineteenth-century piano led to the development of the modern concert grand piano.
- Frédéric Chopin dedicated his entire compositional output to the piano; he is said to have originated the modern piano style.
- Chopin's output includes études (highly virtuosic study pieces), meditative nocturnes, preludes, and dances (including Polish mazurkas and polonaises), as well as sonatas and concertos for piano.

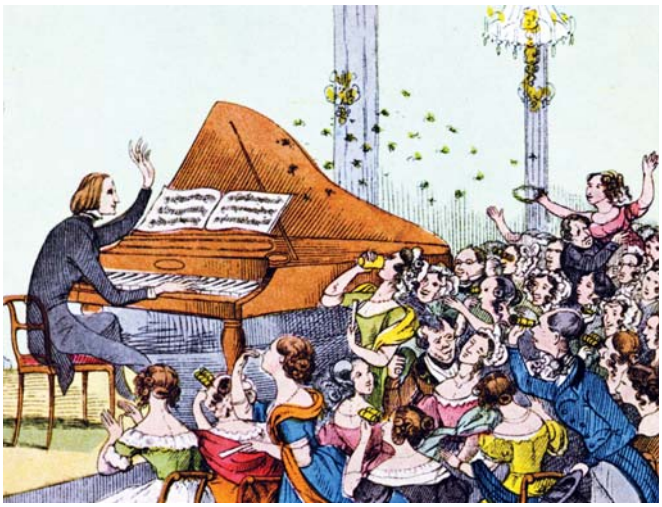
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Of all musical instruments, the piano is the most central to the Western musical tradition. From the nineteenth century onward, the instrument was increasingly hailed as equally suited to amateurs and professionals, to the home and to the concert hall. Before the arrival of recorded sound, families and communities alike gathered around the piano to make and hear music. Learning to play was long a staple of refined education, and you may have taken at least a few lessons yourself. One of the most valued aspects of the piano is its suitability for polyphonic and homophonic textures, whether on its own or by accompanying voices or instruments. It can also create a variety of dynamic and resonant effects. To this day, the piano is still considered the most expressive instrument available to most musicians, and we owe this to the skilled individuals who refined the technologies of construction and performance in the early nineteenth century.

THE NINETEENTH-CENTURY PIANO

The rise in popularity of the piano helped shape the musical culture of the Romantic era. It proved especially attractive to amateurs because melody and harmony could be performed on one instrument, as they couldn't on strings or winds. The piano thus played a crucial role in the taste and experience of the new mass public.

Hardly less important was the rise of the virtuoso pianist. At first, the performer was also the composer; Mozart and Beethoven introduced their own piano concertos to the public. With the developing concert industry, however, a class of



Ladies swoon at a performance by Franz Liszt (1811–1886) in Berlin.

virtuoso performers arose whose only function was to dazzle audiences by playing music composed by others.

The nineteenth century saw a series of crucial technical improvements that led to the development of the modern concert grand, mandated by Romantic composers' quest for greater power and dynamic range. Piano manufacturing eventually moved from the craft shop to the factory, allowing a huge increase in production at a significantly reduced cost. A standardized instrument was developed that had a metal frame supporting increased string tension, as well as an improved mechanical action and extended range of notes—from five octaves to seven or more. At the Paris Exhibition of 1867, two American manufacturers took the top awards, among them Steinway, maker of some of today's finest pianos. By the early twentieth century, the piano had become a universal fixture in the homes of middle-class and upper-class families.

THE SHORT LYRIC PIANO PIECE

With its ability to project melodious and dramatic moods within a compact form, the short lyric piano piece was the equivalent to the song. Composers adopted new and sometimes fanciful terms for such works. Some titles—"Prelude," "Inter-



A Parisian salon concert depicted by **James Tissot** (1836–1902).

mezzo" (interlude), "Impromptu" (on the spur of the moment), and "Nocturne" (a night piece), for example—suggest free, almost improvisational forms. Many composers produced keyboard versions of dances like the Polish mazurka and polonaise and the Viennese waltz, as well as the lively scherzo. They sometimes chose more descriptive titles, such as "Wild Hunt," "The Little Bell," and "Forest Murmurs" (all by Liszt).

Nineteenth-century composers who refined the short piano piece—Schubert, Chopin, Liszt, Felix Mendelssohn, Fanny Mendelssohn Hensel, Robert and Clara Schumann, and Brahms—showed inexhaustible ingenuity in exploring the technical resources of the instrument and its potential for expression.

A Mazurka by Chopin

"My life [is] an episode without a beginning and with a sad end."

Frédéric Chopin's music, rooted in the heart of Romanticism, made this era the piano's golden age. His style was entirely his own—there is no mistaking it for any other—and he remains one of the most original artists of the nineteenth century.

Chopin's entire creative life revolved around the piano, and he is credited with originating the modern piano style. The delicate ornaments in his melodies—trills, grace notes, runs—seem magically to prolong a single tone, and widely spaced

FRÉDÉRIC FRANÇOIS CHOPIN (1810–1849)



Chopin was born outside Warsaw to a French father and a Polish mother. He studied at the Conservatory of Warsaw, but soon left for Paris, where he spent the remainder of his career. Paris in the 1830s was the center of the new Romanticism, and the circle in which Chopin moved included the most famous composers, writers, and artists in France.

Through the virtuoso pianist Franz Liszt, Chopin met the novelist George Sand, with whom he had a long relationship. He spent his summers at Sand's estate in Nohant, where she entertained prominent artists and writers. These were productive years for the composer, although his health grew progressively worse and his relationship with Sand ran its course from love to conflict, jealousy, and hostility. He died of tuberculosis in Paris at the age of thirty-nine.

Chopin's works, central to the pianist's repertory, include four epic ballades, the thoroughly Romantic Sonatas in B-flat Minor and B Minor, and two piano concertos. The nocturnes (night songs) are melancholic and meditative. The preludes are visionary fragments, and in the études, which crown the literature of the study piece, Chopin's piano technique is transformed into poetry. The mazurkas, derived from a Polish peasant dance, evoke the idealized landscape of his youth, and the polonaises revive the stately processional dance in which Poland's nobles hailed their kings.

MAJOR WORKS: Two piano concertos • Piano music, including four ballades, three sonatas, preludes, études, mazurkas, polonaises, scherzos, waltzes, impromptus, and nocturnes • Chamber music, all with piano • Songs.

iMusic: Prelude in E Minor, Op. 28, No. 4 Prelude in B-flat Minor, Op. 28, No. 16



Portrait of George Sand (Aurore Dupin, Baroness Dudevant, 1804–1876), famous novelist and Chopin's lover.

chords in the bass line, sustained by the pedal, set up masses of sound that encircle the melody. All this generally lies so well for the trained hand that the music seems almost to play itself. "Everything must be made to sing," he told his pupils.

Much of Chopin's piano music looks back to his Polish roots, including his polonaises and mazurkas, both native dance forms. The mazurka originated in Mazovia, Chopin's home district in Poland, as a lively triple-meter dance with the accent on the second or third beat of the measure. In his hands, the genre was transformed from a heroic folk dance to a true art form. The Mazurka in B-flat Minor, Op. 24, No. 4, one of a set of four written in 1833, is an exquisite example of the genre. We are drawn into a sinuous melody that is rich in chromaticism and elusive in mood. While most mazurkas have a simple ternary (**A-B-A**) form, this one is longer, with clearly defined sections, each colored with new emotional content (Listening Guide 22).

Chopin's music calls for use of **rubato**, or "robbed time," in which certain liberties are taken with the rhythm without upsetting the basic beat. Chopin taught his students that the left hand should remain steady while the right-hand melody might hesitate a little here and hurry forward there. The subtle harmonic shifts between major, minor, and modal scales typical of folk music, and the spirited rhythms as well as the large-scale structure, make this one of Chopin's most ambitious works. Robert Schumann praised the expressive depth of Chopin's music, suggesting he was a "poet." And to this day, his music is revisited around the world by pianists of all abilities, each finding a unique performing voice in revitalizing the composer's extraordinary connection with this most technologically versatile of instruments.

CRITICAL THINKING

1. What genres of piano compositions were new to the Romantic period? Which continued from the Classical era?
2. Why is Chopin considered "the poet of the piano"?

YOUR TURN TO EXPLORE

Compare videos of different keyboard players, ideally performing the same Chopin piece. Do the performers choose the same tempo, both overall and at specific "rubato" moments? How do different performers' choices reveal different notions of "expressiveness"? How do pianists' physical movements differ, and how does this movement create different ideas of "singing through the piano"?

LISTENING GUIDE 22 5:06

Chopin: Mazurka in B-flat Minor, Op. 24, No. 4

DATE: 1833

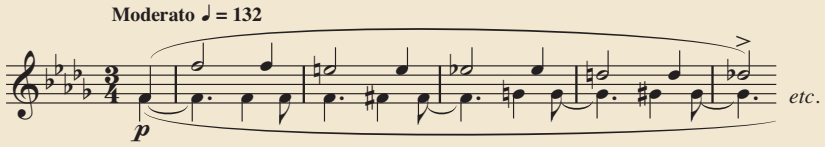
GENRE: Mazurka for solo piano

What to listen for

Melody	Chromatic lines, wide-ranging, disjunct.	Texture	Largely homophonic, with regular left-hand accompaniment in quarter notes.
Rhythm/meter	Moderate triple meter; dancelike dotted and double-dotted rhythms; frequent accents on third beat, later on second beat.	Form	**A-B-A′-B-A′-C-C-D-A**; long coda.
Harmony	Shifts between major and minor; modal harmonies; much chromaticism.	Expression	Much rubato; many accents.

Introduction

0:00 Melodic octave, decreases chromatically:



A section

0:09 Short, syncopated, dotted-note idea, rises sequentially; beat 3 is accented in alternate measures:



B section

0:35 More disjunct, with rising line, answered by falling double-dotted pattern; accents now on third beat of each measure:



0:57 Section closes with a reminiscence of **A.**

1:21 **B section** repeated.

(continued on next page)

C section

2:10 Simpler texture in octaves, more lyrical; octaves at opening of section are answered by block chords:



2:22 **C section** repeated.

D section

2:33 Triplet pattern in melody; animated, with accents now on second beat of alternate measures:



3:24 **A section** returns, introduced by falling chromatic intervals reminiscent of **B section**.

Coda

3:50 Simpler, more static melody; accents on second beat; slows into final cadence on F; accompaniment drops out for a lingering last melodic idea.

Now try the **Listening Quiz.**

CHAPTER 32

Musical Diaries: Hensel and Programmatic Piano Music

"I have called my piano pieces after the names of my favorite haunts . . . they will form a delightful souvenir, a kind of second diary."

—Fanny Mendelssohn Hensel

KEY POINTS

- While women in the nineteenth century were discouraged from composing by social convention, they played an essential role as patrons, sponsors, and teachers, as well as coordinating musical activity in the home.
- Fanny Mendelssohn Hensel, sister of Felix Mendelssohn and an important sponsor of his music, was also was a talented pianist and composer, known today for her Lieder and piano music, including the autobiographical cycle *The Year* (*Das Jahr*).

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In telling our story about the musical past, we've been focusing on composers, largely because written-down compositions constitute the most precise evidence we have of musical activity before the invention of sound recording at the end of the 1800s. But other types of individuals have been essential to musical life from even before the beginnings of notation: for example, performers have



German artist **Ludwig Richter** (1803–1884) portrays a typical family music-making scene in his woodcut *Hausmusik* (1851).

brought written compositions to life, teachers have passed on both performance skills and compositional savvy, and patrons have provided musicians with career-promoting opportunities. While social assumptions about women long discouraged them from composing (and limited their public performances), they were crucial teachers and sponsors of music from the earliest days of the European tradition. Considering their roles is important, since it can help us remember that composition and performance are only two aspects of musical activity, and that to this day teaching—and active sponsorship—are just as crucial to the success of both new and established musical approaches.

WOMEN AND MUSIC IN NINETEENTH-CENTURY SOCIETY

In this era, women made great strides in establishing careers as professional musicians and public advocates for musical innovation. This path was now possible through the broadening of educational opportunities: in public conservatories, women could receive training as singers, instrumentalists, and even composers. Likewise, the rise of the piano as the favored chamber instrument, both solo and with voice or other instruments, provided women of the middle and upper classes with a performance outlet that was socially acceptable. Indeed, as music for the home increased in importance with the mass-marketing of instruments and sheet music, such music-making was increasingly associated with female social graces. This made instruction on the piano and other "amateur-friendly" instruments more and more desirable; and increasingly women became piano teachers as well as students, since it was considered a little scandalous for a man to be in close proximity—let alone physical contact—with an unrelated woman.



This beautiful, ornate grand piano was made by Erard, c. 1840, for the Baroness of Kidderminster.

Although composition remained largely a man's province, some women broke away from tradition and overcame social stereotypes to become successful composers. Among them were Fanny Mendelssohn Hensel, known for her songs, piano music, and chamber works; and Clara Wieck Schumann, a talented performer and composer of piano, vocal, and chamber music. Both, however, were only tentatively encouraged by their male relatives. Women also exerted a significant influence as patrons of music or through their friendship with composers. Novelist George Sand played an important role in Chopin's career, as did Princess Carolyne Sayn-Wittgenstein in Franz Liszt's. Several women of the upper class, including Fanny Mendelssohn and Bettina von Arnim (see p. 194), presided over musical salons where composers could gather to perform and discuss their music.

FANNY MENDELSSOHN HENSEL (1805–1847)



Fanny Mendelssohn was born into a highly cultured family (her grandfather, Moses Mendelssohn, was a leading Jewish scholar/philosopher). She was especially close to her younger brother Felix, a renowned composer and conductor.

Raised in Berlin, Fanny learned piano from her mother and studied theory and composition with the well-known composer Carl Friedrich Zelter. Because of her gender, however, she was actively discouraged from pursuing music as a career. Her father cautioned her to focus on "the only calling for a young woman—that of a housewife." In 1829, Fanny married the court artist Wilhelm Hensel. She remained active during the following years as a composer, pianist, and participant in the regular salon concerts held each Sunday at the Mendelssohn residence, which she eventually organized. She died suddenly of a stroke on May 13, 1847, while preparing to conduct a cantata written by her brother. Having lost his dearest companion, Felix died just six months later.

Although she wrote several large-scale works, including a piano trio and a string quartet, Hensel's output was dominated by Lieder, choral part songs, and piano music, notably *The Year* (*Das Jahr*), a set of twelve character pieces. Most of her compositions were intended for performance at the family's Sunday musical gatherings. Her solo vocal music is highly lyrical, and her choice of Romantic poets and complex piano writing place her in the mainstream of the Lieder tradition. Her piano music reflects a strong interest in Bach's contrapuntal procedures.

MAJOR WORKS: Instrumental music, including an orchestral overture, a string quartet, and a piano trio • Over 125 piano works, including sonatas, preludes and fugues, and character pieces, including *Das Jahr* (*The Year*, 1841) • Vocal music, including four cantatas and part songs for chorus, and over 250 Lieder.

In Her Own Words

"I want to admit how terribly uppity I've been and announce that six 4-part Lieder . . . are coming out next. . . . My choir has enjoyed singing them . . . and I've made every effort to make them as good as possible."

Fanny Mendelssohn Hensel and the Piano Miniature

The music of Fanny Hensel has been neglected until recent years, when she was lifted from the shadow of her famous brother to reveal her genuine talents. Well educated in music and recognized in her lifetime as a gifted composer, she remained reluctant to make her compositions public. Her story enhances our modern-day understanding of the challenges faced by women musicians in the Romantic era.

A Piano Cycle: *The Year* (*Das Jahr*)

Hensel's cycle of piano works entitled *The Year* shows her at the pinnacle of her artistry. This set of twelve pieces, each named for a month of the year, and one postlude was once thought to be a kind of travel diary, documenting her year-long trip to Italy in 1839–40. But with the discovery in 1989 of a lost manuscript in her hand, missing for nearly 150 years, scholars have found a deeper meaning in the works. Each miniature piece is prefaced by a poetic epigram and a painting by her

LISTENING GUIDE 23 — 3:02

Hensel: *September: At the River*, from *The Year (Das Jahr)*

DATE: 1841

GENRE: Character piece, from a programmatic cycle of 12

What to listen for

Melody	Slow-paced melody in piano's middle range, set against fast-moving, churning notes; much chromaticism.	Texture	Polyphonic, with slow-moving melodies accompanied by fast-moving lines and chords.
Rhythm/meter	Lilting 6/8 meter; constant running 16th notes; some rubato.	Form	Ternary (**A-B-A′**), with a short introduction and coda.
Harmony	Begins and ends in B minor; modulates through various distant keys in the middle; very chromatic.	Expression	Free push and pull of the beat (rubato); swelling and *decrescendo* in dynamics; movement evokes the flow of the river.

Introduction

0:00 Gentle, flowing 16th notes, punctuated by chords and octaves; slows down before the next section.

A section

0:12 Wistful, slow-moving melody in the middle register, in B minor, accompanied by constantly flowing fast notes and bass chords (melody notes circled):



More movement in the main melody; grows chromatic and modulates; slows into next section, growing louder.

B section

1:23 Melody moves more quickly, in a new key, with more emphasis under a churning accompaniment. Grows louder and more chromatic, with high-range octaves exchanging a three-note idea with the main melody; builds in a swirling *crescendo*.

A′ section

1:56 Returns to the main melody, in B minor, but with more chromaticism; octave chords make a long descent to the tonic.

Coda

2:38 Introduction returns; fast-moving notes with chords; dies away *pianissimo.*

husband, Wilhelm Hensel, and is written on different-colored paper. The poems and artwork seem to suggest the passage of time or the seasons of one's life, perhaps her own. The cycle is unified through recurring motives, tonal schemes, and references to the works of other composers, including her brother Felix.

We will consider the piece entitled *September: At the River* (Listening Guide 23), which is accompanied by a drawing of a bare-footed woman by the stream and several poetic lines from Goethe: "Flow, flow, dear river, / Never will I be happy." This melancholic idea is captured in the haunting, meandering melody, sounded below a stream of notes signifying the flowing river. The piece takes us on a daring journey through distant key centers, unfolding in a typical three-part form of statement-departure-return, framed by a brief introduction and coda. *The Year* was never published in its entirety; indeed, only *September* was included in Fanny's collection of piano works and without its literary and visual details. The musical and extra-musical links in this set make it a significant large-scale venture for the composer, who reached a new level of achievement that even her brother had not yet attained in his piano works.

CRITICAL THINKING

1. Why was the piano considered such an important "domestic" instrument?
2. What difficulties did a woman composer face in this era? What other important roles did women play in music, and why?

YOUR TURN TO EXPLORE

In contemporary society, are certain musical styles, traditions/genres, and/or instruments associated more with women than with men, or vice versa? If so, why? How do different ideals of gender in your community play out in the way music is performed, created, or supported?

CHAPTER 33

Marketing Music: Foster and Early "Popular" Song

"Weep no more my lady,
Oh! Weep no more today;
We will sing one song for the old Kentucky home,
For the old Kentucky home far away."

—Stephen Foster

KEY POINTS

- Nineteenth-century songwriters in the United States combined elements of European art song and opera with other traditions to create commercially successful "popular" music.
- Songs often were popularized through **minstrel shows**, which were racially charged theatrical variety shows.
- The minstrel and parlor songs of Stephen Foster (including *Jeanie with the Light Brown Hair*) were very successful during his lifetime and remain so today.

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What makes a song successful? Some melodies have become so beloved and familiar that we no longer associate them with an individual composer—for example, "Happy Birthday," which you probably have sung countless times without compensating the copyright holder, Warner Chappell Publishing Company. This is one meaning of "popular"—we think of "Happy Birthday" as belonging to "the people." Another meaning connects to the idea of success: some music has brought great financial profit, partly because it has been carefully marketed. These two meanings of "popular" intersect in the songs of Stephen Foster, whose music has long saturated North American culture. Foster helped build a powerful musical industry in the nineteenth-century United States, while earning very little profit from the skyrocketing sales of his sheet music. The accessibility of his songs laid the foundation for the enormous international influence of North American musical culture in the following century.

Music in Early North America: Cultivated and Vernacular

European immigrants to the Americas brought with them cultivated repertories such as operas, chamber music, and symphonies. Along with this "imported high art," they also began to develop traditions of lighter music—for dancing, singing at home, and public events such as parades. These traditions were often thought of as *vernacular,* more connected to new notions of "American popular identity."

However, there was not yet a clear split between "classical" and "popular" music in the nineteenth century; the various traditions were mutually influential, and audiences would often encounter them in the same spaces and even performed by the same ensembles.

STEPHEN FOSTER, PARLOR SONG, AND MINSTRELSY



Posters advertising minstrel shows often used images of performers both in blackface costume (below) and in more formal poses (above), perhaps to reassure audiences of the "proper" nature of the show.

The songs of Stephen Foster exemplify the intersection between vernacular "American spirit" and the European art tradition. Foster was familiar with the Italian operas that were popular among the upper classes, and was also aware of the great financial success of nostalgic "folk songs" that helped second- and third-generation Anglo immigrants fantasize about an ideal Old Country their grandparents had left. He blended the two traditions in his parlor songs, which are often sweet, sentimental, and nostalgic; we will consider one, *Jeanie with the Light Brown Hair*. While many of Foster's songs were designed for amateur performance in the parlor of a middle-class home, several became popular through a very prominent and uniquely North American nineteenth-century musical tradition: the minstrel show.

Minstrelsy can be unpleasant for modern audiences to face: the shows featured white performers in blackface, acting out idealized "scenes from the plantation" that were vastly different from the realities of slave life. Minstrelsy is one of the first traditions that revealed white Americans' fascination with—and misunderstanding of—African Americans, and because of its widespread popularity in the 1800s, it shaped stereotyping of African American culture well into the twentieth century.

Two examples of Foster's songs written for or incorporated into minstrel shows are *Camptown Races*, in which a slave sings of his happy time betting on horses, and *Old Folks at Home* ("Way down upon the Swanee River"). While Foster himself was sympathetic toward the Abolitionist cause and wanted his "plantation songs" to inspire compassion for the plight of slaves, it is estimated that they earned him 90 percent of his income.

iMusic

Camptown Races

A Song by Foster

Foster's ballad *Jeanie with the Light Brown Hair* was written in 1853–54, just after the composer separated from his wife. In his sketchbook, the original title was not "Jeanie" but "Jennie," from Jane Denny McDowell's name. The tone is bittersweet, wishing for days gone by, and drawing on the then-popular tradition of Anglo-Irish folk song. The song, like most of Foster's, is strophic and set for solo voice and piano, thereby meeting the growing need for parlor music appropriate for amateurs. The brief cadenza in each strophe marks a moment of free interpretation



STEPHEN FOSTER (1826–1864)

Foster grew up outside Pittsburgh, where he spent much of his life, and attended Jefferson College (now Washington & Jefferson College). Rather than completing his degree, he moved to Cincinnati, where he wrote his first hit song, *Oh, Susanna!* Many of Foster's early songs were for the blackface minstrel shows that were popular during this era. From 1847 on, he was under contract with the Christy Minstrels, who specialized in performing blackface shows. For them, he wrote some of his most enduring songs, including *Camptown Races* and *Old Folks at Home*. Later he turned to ballads and love songs, like *Jeanie with the Light Brown Hair*. These songs, evoking themes of lost youth and happiness, reflect his desire to write more serious music. Although Foster did not spend much time in the South, it is thought that *My Old Kentucky Home*, today the state song of Kentucky, was inspired by Harriet Beecher Stowe's antislavery novel *Uncle Tom's Cabin*.

Foster was perhaps the first American to make a living as a professional songwriter, but composers in this era made little profit from their publications. After he and his wife separated, Foster moved to New York, where he wrote his famous song *Beautiful Dreamer*, conceived in the style of an Italian air. He died there at age thirty-seven, a penniless alcoholic, victim to a fall in a cheap New York hotel room. Today, Foster's songs are much better known than he is.

iMusic: *Camptown Races* *Oh! Susanna*



The title page to Stephen Foster's song *Jeanie with the Light Brown Hair* (1854).

for the performer (Listening Guide 24). While we might be tempted to read this as a personal narrative expressing Foster's own nostalgia, we must also keep in mind that Foster was not a singer and would have expected the song to be performed primarily by amateurs in their homes, each of whom would bring her or his own interpretation of the object of the melancholy "dreaming."

Unlike some other Foster songs, *Jeanie* was not a huge success during his lifetime. However, it reached millions nearly a century later when, in 1941, a dispute broke out over licensing fees charged by companies that owned the rights to newly composed music, and some radio broadcasters chose to air older music that would cost them less to play. Thus, economic considerations once again helped to make this song even more "popular."

CRITICAL THINKING

1. How did ideas about "high" and "low" culture come together in nineteenth-century North American music?
2. What makes the lyrics and music of Stephen Foster "popular" today?

YOUR TURN TO EXPLORE

What can you find out about the economic networks that support musicians or bands? How do you suppose the musicians' creative choices (country, rap, folk-rock) have influenced their commercial distribution? Do you think technologies have influenced these creative choices, and if so, how?

Foster: *Jeanie with the Light Brown Hair*

DATE: 1854

GENRE: Parlor song

What to listen for

Melody	Wavelike (descending, then ascending); syllabic setting.	Texture	Homophonic (some polyphony in duet).
Rhythm/meter	Moderate tempo in broad quadruple meter; free ascending cadenza in each verse.	Form	Strophic, with each verse in **A-A′-B-A** song form.
Harmony	Major key, simple block- and broken-chord accompaniment.	Performing forces	Two soprano voices in alternation and duet, accompanied by hammer dulcimer.
		Text	Two-verse poem by Foster.

0:00 **Introduction**

0:16 **Verse 1**

I dream of Jeanie with the light brown hair,	**A section**
Borne, like a vapor, on the summer air!	
I see her tripping where the bright streams play,	**A′ section** (varied)
Happy as the daisies that dance on her way.	
Many were the wild notes her merry voice would pour,	**B section**
Many were the blithe birds that warbled them o'er;	Slows down, ascending cadenza.
Oh! I dream of Jeanie with the light brown hair,	**A section** returns.
Floating like a vapor, on the soft summer air.	

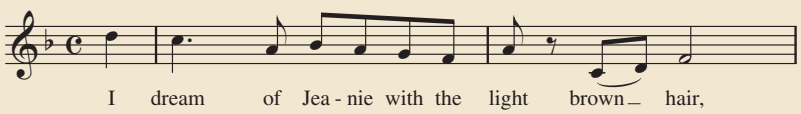
1:28 **Interlude**

1:37 **Verse 2** (alternating singers and in a duet)

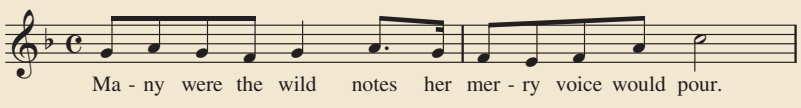
I long for Jeanie with the day-dawn smile,	**A section**
Radiant in gladness, warm with winning guile;	
I hear her melodies, like joys gone by,	**A′ section** (varied)
Sighing round my heart o'er the fond hopes that die;	Sung as a duet.
Sighing like the night wind and sobbing like the rain,	**B section**
Wailing for the lost one that comes not again;	Slows down, ascending cadenza.
Oh! I long for Jeanie, and my heart bows low	**A section** returns (unison).
Never more to find her where the bright waters flow.	Sung as a duet.

2:50 Brief postlude.

Opening of verse 1, with descending melodic line:



B section, with wavelike line:



CHAPTER 34

Personal Soundtracks: Berlioz and the "Program Symphony"

"The painter turns a poem into a painting; the musician sets a picture to music."
—Robert Schumann (1810–1856)

KEY POINTS

- Many Romantic composers cultivated **program music**—instrumental music with a literary or pictorial association supplied by the composer—over **absolute music**.
- Hector Berlioz's *Symphonie fantastique* is a five-movement **program symphony** unified by a recurring theme (*idée fixe*) that represents the composer's beloved.

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As we walk through campus wearing our headphones or earbuds, we might think of the music playing on our portable player as a "personal soundtrack," a musical accompaniment to our everyday life. Of course, when we choose our playlists, we pick from favorite songs we have purchased, rather than creating our own soundscapes from scratch. In an era before recording technology, those who wanted a "soundtrack" for their lives had to compose it themselves. One extraordinary example comes from the work of Hector Berlioz, who combined his musical creativity with the idea of personal storytelling and raised program music to a new level.

ROMANTIC PROGRAM MUSIC

Music often evokes specific ideas or visual images. Sometimes these are the products of the listener's imagination, but other times they are intended by the composer. Schumann's quote above aptly suggests how a composer might think when creating such a work. The genre that evokes images and ideas became known as **program music**, or instrumental music with literary or pictorial associations. The program is supplied by the composer, either in the title or in an explanatory note. A title such as *King Lear* (by Berlioz), for example, suggests specific characters and events, while *Pièces fugitives* (*Fleeting Pieces*, by Clara Schumann) merely labels the mood or character of the work. Program music is distinguished from **absolute**, or pure, **music**, which consists of musical patterns that are designed without intended literary or pictorial meanings, like Beethoven's Fifth Symphony.

Program music was especially important during the nineteenth century, when

musicians became sharply conscious of the connection between their art and the world around them. Adding a programmatic title brought music closer to poetry and painting, and helped composers relate their own work to the moral and political issues of their time. The passion for program music was so strong that it invaded even the most revered form of absolute music, the symphony. We will consider Berlioz's monumental program symphony, the *Symphonie fantastique*.

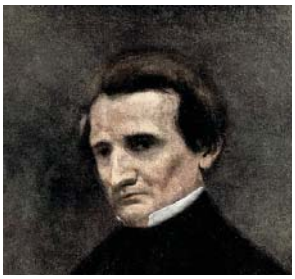
Berlioz and the *Symphonie fantastique*

"To render my works properly requires a combination of extreme precision and irresistible verve, a regulated vehemence, a dreamy tenderness, and an almost morbid melancholy."

The flamboyance of Victor Hugo's poetry and the dramatic intensity of Eugène Delacroix's painting (see p. 190) found their musical counterpart in the works of Hector Berlioz, whose music is intense, bold, and passionate. He was the first great proponent of musical Romanticism in France.

Berlioz wrote his best-known program symphony when he was twenty-seven,

HECTOR BERLIOZ (1803–1869)



Berlioz was born in southern France. His father, a well-to-do physician, expected the boy to follow in his footsteps, but the Romantic revolution was brewing in Paris, and Berlioz, under the spell of such artists as Victor Hugo and Eugène Delacroix, followed his dream to study music. He became a huge fan of Beethoven and of Shakespeare, to whose plays he was introduced by a visiting English troupe. Berlioz fell madly in love with an actress in this troupe, Harriet Smithson: "I became obsessed by an intense, overpowering sense of sadness," he wrote. "I could not sleep, I could not work, and I spent my time wandering aimlessly about Paris and its environs."

In 1830, Berlioz won the coveted Prix de Rome, which gave him an opportunity to work in Italy. That same year, he composed the *Symphonie fantastique*, his most celebrated work. After returning from Rome, he began a hectic courtship of Harriet Smithson, whom he married, only to realize it was Shakespeare he had loved rather than Harriet.

Berlioz's works, showing the favorite literary influences of the Romantic period, draw on Goethe, Lord Byron, and especially Shakespeare, the source for his overture *King Lear,* his opera *Béatrice et Bénédict*, and his dramatic symphony *Romeo and Juliet*. It was in the domain of orchestration that Berlioz's genius asserted itself most fully. His scores, calling for the largest orchestra that had ever been used, abound in novel effects and discoveries, revealing him as one of the boldest innovators of the nineteenth century.

MAJOR WORKS: Orchestral music, including overtures (*King Lear*) and program symphonies (*Symphonie fantastique* and *Romeo et Juliette*) • Choral music, including a *Requiem* Mass • Three operas, including *Les Troyens* (*The Trojans*) • Nine works for solo voice and orchestra • Writings about music, including an orchestration treatise.

In His Own Words

"Generally speaking, my style is very bold . . . the prevailing characteristics of my music are passionate expression, intense ardor, rhythmical animations, and unexpected turns."



Berlioz's *idée fixe* was inspired by the Shakespearean actress Harriet Smithson.

drawing its story from his personal life. His score describes "a young musician of morbid sensibility and ardent imagination, in . . . lovesick despair, [who] has poisoned himself with opium. The drug, too weak to kill, plunges him into a heavy sleep accompanied by strange visions. . . . The beloved one herself becomes for him a melody, a recurrent theme that haunts him everywhere."

The symphony's recurrent theme, called an *idée fixe* (fixed idea), acts as a musical thread unifying the five diverse movements, though its appearances are varied in harmony, rhythm, meter, tempo, dynamics, register, and instrumental color (Listening Guide 25). This type of unification, called **thematic transformation**, serves the huge, expansive form of Berlioz's symphony. These transformations take on literary as well as musical significance, as the following description by Berlioz shows.

The Program

I. *Reveries, Passions*. "[The musician] remembers the weariness of soul, the indefinable yearning he knew before meeting his beloved. Then, the volcanic love with which she at once inspired him, his delirious suffering . . . his religious consolation." The Allegro section introduces a soaring melody, the fixed idea.

II. *A Ball*. "Amid the tumult and excitement of a brilliant ball he glimpses the loved one again." This dance movement is in ternary (three-part) form. In the middle section, the fixed idea reappears in waltz time.

III. *Scene in the Fields*. "On a summer evening in the country he hears two shepherds piping. The pastoral duet, the quiet surroundings . . . all unite to fill his heart with a long-absent feeling of calm. But she appears again [*idée fixe*]. His heart contracts. Painful forebodings fill his soul." The composer said that his aim in this pastoral movement was to establish a mood of "sorrowful loneliness."

IV. *March to the Scaffold*. "He dreams that he has killed his beloved, that he has been condemned to die and is being led to the scaffold. . . . At the very end the fixed idea reappears for an instant, like a last thought of love interrupted by the fall of the blade."

V. *Dream of a Witches' Sabbath*. "He sees himself at a witches' sabbath surrounded by a host of fearsome spirits who have gathered for his funeral. Unearthly sounds, groans, shrieks of laughter. The melody of his beloved is heard, but it has lost its noble and reserved character. It has become a vulgar tune, trivial and grotesque. It is she who comes to the infernal orgy. A howl of joy greets her ar-



Francisco Goya (1746–1828) anticipated the passionate intensity of Berlioz's music in this painting of the *Witches' Sabbath*, c. 1819–23.

LISTENING GUIDE 25 4:37

Berlioz: *Symphonie fantastique*, IV

DATE: 1830

GENRE: Program symphony with five movements

PROGRAM: A lovesick artist in an opium trance is haunted by a vision of his beloved, which becomes an *idée fixe* (fixed idea).

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Idée fixe

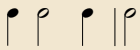
MOVEMENTS:
I. *Reveries, Passions*: Largo; Allegro agitato e appassionato assai (lively, agitated, and impassioned)
II. *A Ball*: Valse, Allegro non troppo
III. *Scene in the Fields*: Adagio
IV. *March to the Scaffold*: Allegretto non troppo
V. *Dream of a Witches' Sabbath*: Larghetto, Allegro assai

IV. *March to the Scaffold*

What to listen for

Melody	Two main march themes (**A** and **B**), both strongly accented.
Rhythm/meter	Duple-meter march.
Harmony	Set in minor mode.
Form	Sonata-like, with two themes introduced, developed, then recapped.
Expression	Diabolical mood; sudden dynamic changes, idea of beloved at the end as a clarinet solo, then a sudden chord (beheading).
Timbre	Prominent timpani; instruments in unusual ranges.

0:00 Opening motive: muted horns, timpani, and pizzicato low strings; forecasts syncopated rhythm of a march (theme **B**):



0:24 Theme **A**—an energetic, downward minor scale in low strings, then violins (with bassoon countermelody):



1:31 Theme **B**—diabolical march tune, played by brass and woodwinds:



1:56 Developmental section:
Theme **B**—in brass, accompanied by strings and woodwinds.
Theme **A**—soft, with pizzicato strings.
Theme **B**—brass, with woodwinds added.
Theme **A**—soft, pizzicato strings, then loud in brass.

(continued on next page)

3:02 Theme **A**—full orchestra statement in original form, then inverted (now an ascending scale).

4:05 Fixed idea in clarinet ("a last thought of love"), marked "as sweetly and passionately as possible," followed by a loud chord that cuts off the melody ("the fall of the blade"):



Pizzicato bass notes, possibly depicting the fall of the head, are followed by loud, triumphant chords that close the movement.

Now try the **Listening Quiz.**

rival. She joins the diabolical dance. Bells toll for the dead. A burlesque of the *Dies irae*. Dance of the witches. The dance and the *Dies irae* combined."

The last two movements are perfect examples of the Romantic era's preoccupation with the grotesque and the supernatural. In the fourth, a diabolical march in minor, the theme of the beloved appears at the very end in the clarinet, and is cut off by a grim *fortissimo* chord. In this vivid portrayal of the story, we clearly hear the final blow of the guillotine blade, the head rolling, and the resounding cheers of the crowd.

In the final movement, Berlioz sounds an infernal spirit that nourished a century of satanic operas, ballets, and symphonic poems. The mood is heightened by the introduction of the traditional religious chant *Dies irae* ("Day of Wrath") from the ancient Mass for the Dead, scored for the bassoons and tubas.

This composition is an extraordinary example of the Romantic desire to reflect the intensity of personal experience through music, but it also opens up the essential paradox of program music: if you heard the *March to the Scaffold* without knowing its title or its descriptive program, would you understand the story it's supposed to tell? Can the music convey meaning without the story?

CRITICAL THINKING

1. What musical effects did Berlioz use to "paint" the image/story of a march to the scaffold?
2. What is Romantic about the program and music of *Symphonie fantastique*?

YOUR TURN TO EXPLORE

What excerpts from your favorite music might you use to tell a story about yourself and your emotional life? List the songs or pieces. How might you want to modify the music (its tempo, instrumentation, texture, etc.) to convey your emotions more precisely? How would you try to make sure a listener would understand your story accurately?

Sounding a Nation: Smetana and the Nationalistic Symphonic Poem

CHAPTER 35

"My compositions do not belong to the realm of absolute music, where one can get along well enough with musical signs and a metronome."

—Bedřich Smetana

KEY POINTS

- Prominent types of Romantic program music include the **concert overture**, **incidental music** to a play, and the **symphonic poem** (a one-movement work).
- Political unrest throughout Europe stimulated schools of nationalistic composers in Russia, Scandinavia, Spain, England, and Bohemia.
- Bedřich Smetana wrote about his Bohemian homeland in a set of six symphonic poems entitled *My Country*; the most famous of these is *The Moldau*.

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One of the most important roles that music plays in all human societies is building community cohesion. Since the nineteenth century, the notion of community has been strongly tied to the concept of nationality: a distinctive culture and heritage shared by people who live in a common territory. But although individuals are associated with a nation by birth or immigration, they can choose whether or not—and how—to highlight that association through their music. While this concern was especially important in nineteenth-century Europe, aspects of musical nationalism still play a role in building communities today; for example, compositions are often commissioned for presidential inaugurations, such as the variations on the Shaker tune *Simple Gifts* written by film composer John Williams for Barack Obama's inauguration (January 20, 2009).

iMusic
Simple Gifts

VARIETIES OF ORCHESTRAL PROGRAM MUSIC

One type of program music came out of the opera house, where the overture, a rousing orchestral piece in one movement, served as an introduction to an opera (or a play). Some operatic overtures became popular as separate concert pieces, which in turn pointed the way to a new type of **overture** not associated with opera: a single-movement concert piece for orchestra that might evoke a land- or seascape, or embody a patriotic or literary idea, such as Tchaikovsky's *Romeo and Juliet*.

Program overture

Incidental music

Another type of program music, **incidental music**, usually consists of an overture and a series of pieces performed between the acts of a play and during important scenes. The most successful pieces of incidental music were arranged into suites (such as Felix Mendelssohn's *A Midsummer Night's Dream*). This use of music to enhance spoken drama was influential in the development of musical accompaniment to silent film at the very end of the 1800s, and to the tradition of film soundtracks after the 1920s.

Symphonic poem

Eventually, composers felt the need for a large form of orchestral music that would serve the Romantic era as the symphony had served the Classical. Franz Liszt created the **symphonic poem**, the nineteenth century's most original contribution to large forms. A symphonic poem is program music for orchestra in one movement, with contrasting sections that develop a poetic idea, suggest a scene, or create a mood. It differs from the concert overture, which usually retains one of the traditional Classical forms, by having a much freer structure. The symphonic poem (also called **tone poem**) gave composers the flexibility they needed for a big single-movement form. It became the most common type of orchestral program music through the second half of the century.

MUSICAL NATIONALISM

"I grew up in a quiet spot and was saturated from earliest childhood with the wonderful beauty of Russian popular song. I am therefore passionately devoted to every expression of the Russian spirit. In short, I am a Russian through and through!"

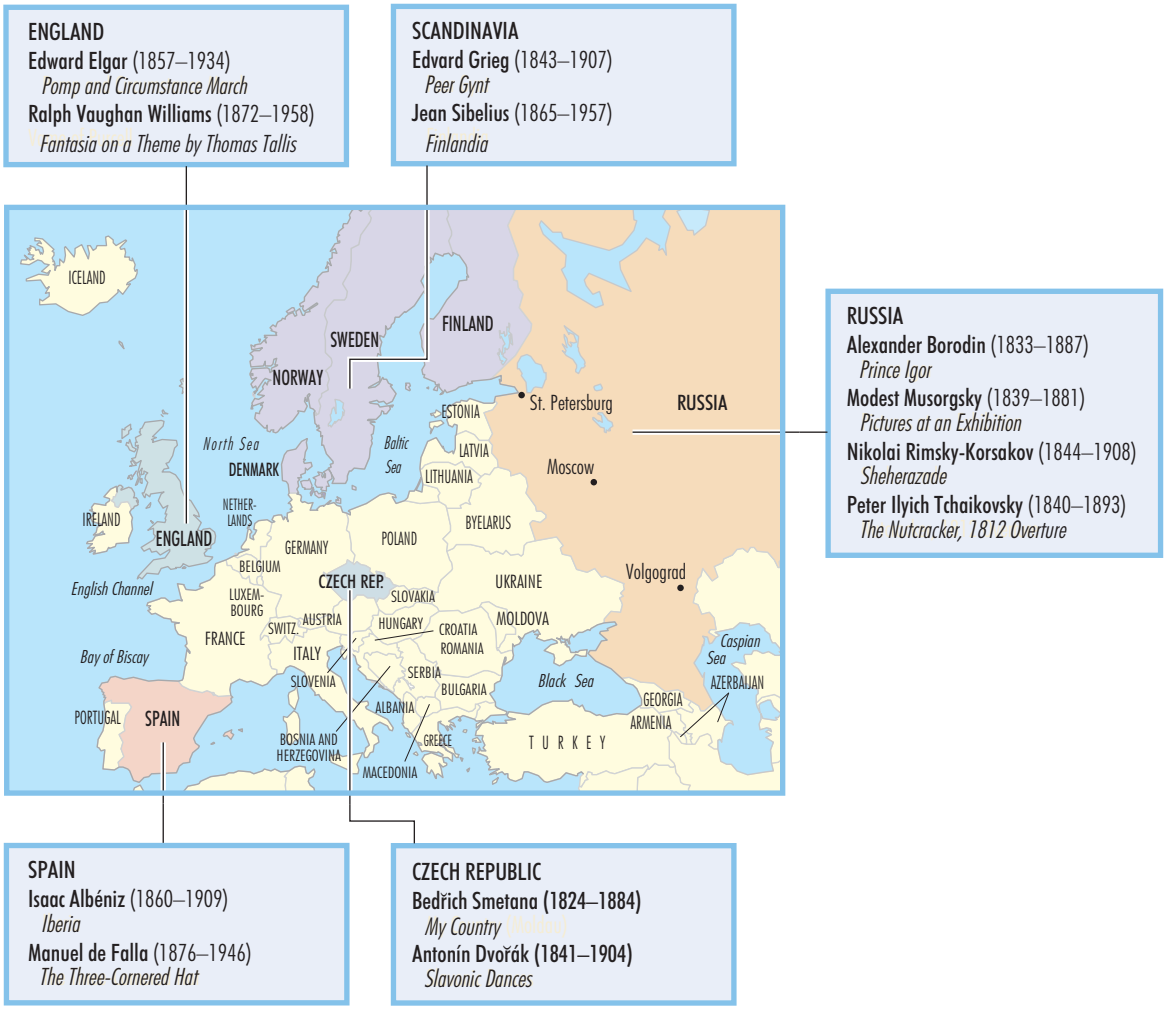
—Peter Ilyich Tchaikovsky

In nineteenth-century Europe, political conditions encouraged the growth of nationalism to such a degree that it became a decisive force within the whole Romantic movement. The pride of conquering nations and the struggle for freedom of suppressed ones gave rise to strong emotions that inspired the works of many creative artists.

The Moldau River flows "in majestic peace" through the Czech Republic capital city of Prague.



Schools of Musical Nationalism



Romantic composers expressed their nationalism in a variety of ways. Some based their music on the songs and dances of their people, others wrote dramatic works based on folklore or peasant life—for example, the Russian fairy-tale operas and ballets of Tchaikovsky (see HTTN 5, p. 227). And some wrote symphonic poems and operas celebrating the exploits of a national hero, a historic event, or the scenic beauty of their country, such as Bedřich Smetana's *The Moldau*, which we will consider in this chapter.

In associating music with the love of homeland, composers sought to give expression to the hopes of millions of people. The political implications were not lost on the authorities. Some of Giuseppe Verdi's operas, for example, had to be altered again and again to suit the censor (his plots often portrayed rulers as unjust or suggested "dangerous" ideas). During the Second World War, the Nazis outlawed the playing of Chopin's polonaises in Warsaw and Smetana's descriptive symphonic poems in Prague because of the powerful symbolism behind these works.

In addition to the Czech national school, represented by Smetana, other regions throughout Europe gave rise to a national voice through music. In particular, the Russian school produced a circle of young musicians called "The Mighty Five" (or "The Mighty Handful") that included Modest Musorgsky and Nikolai Rimsky-Korsakov; its members sought to free themselves from the older sounds of the German symphony, French ballet, and Italian opera and express a true Russian spirit. England and Spain produced nationalistic composers as well whose music was intended to echo the souls of their countries (see map, p. 223).

Bedřich Smetana, *The Moldau*

In His Own Words

"I am no enemy of old forms in old music, but I am against imitating them today. I came to the conclusion . . . that hitherto existing forms are finished."

Smetana was the first Bohemian composer to rise to prominence. His cycle of six symphonic poems entitled *My Country* (*Má vlast*) is designed to portray the beauty of Bohemia's countryside, the rhythm of its folk songs and dances, and the pomp and pageantry of its legends. In *The Moldau*, the second of the programmatic sections from *My Country*, the Bohemian river Moldau becomes a poetic symbol of Smetana's beloved homeland. (For the text of the program, see Listening Guide 26.)

The music suggests first the rippling streams that flow through the forest to form the mighty river. Smetana then evokes a hunting scene with French horns and trumpets, followed by a peasant wedding in a lilting folk dance. The mood changes to enchantment as nymphs emerge from their fairy-tale haunts to hold their nightly revels under the moonlight; here, the melody is heard in muted strings over a bubbling accompaniment. The portrayal of the St. John Rapids musters all the brass and percussion, which announce the broad river theme now transformed and in the major mode. Finally, as the Moldau approaches the capital city of Prague, it flows past castles and fortresses that remind the composer of his country's proud history. The river then flows out to sea as the music fades to a



BEDŘICH SMETANA (1824–1884)

Smetana was born in a small village in eastern Bohemia (now the Czech Republic) and studied music in Prague, where he absorbed the city's active cultural life. His career, like those of other nationalist composers, played out against a background of nationalist fervor that culminated in a series of uprisings against Austrian rule in 1848. The young Smetana joined the patriotic cause. After the revolution was crushed, he accepted a conducting position in Sweden.

On his return to Prague several years later, Smetana wrote operas for the National Theater, performed in his native tongue. Of his eight operas, *The Bartered Bride* won him worldwide fame. Through these works, he attempted to create a uniquely Czech operatic genre. Today he is best known for the six symphonic poems called *My Country* (*Má vlast*). While writing the cycle (1874–79), Smetana's health declined as a result of advanced syphilis, and, like Beethoven, he grew deaf.

MAJOR WORKS: Eight operas, including *The Bartered Bride* • Orchestral music, including *Má vlast* (*My Country*), a cycle of six symphonic poems, one of which is *Vltava* (*The Moldau*) • Chamber music and keyboard works, choral music, and songs.

LISTENING GUIDE 26 11:36

Smetana: *The Moldau*

DATE: 1874–79

GENRE: Symphonic poem, from the cycle *My Country* (*Má vlast*)

What to listen for

Melody	Wide-ranging river theme, heard throughout.	Timbre	Varied instrumentation for each scene: flutes for a bubbling spring; French horns for the hunt; staccato strings for a peasant dance; double reeds for nymphs in moonlight; brass for an ancient castle.
Rhythm/meter	Begins in flowing 6/8; shifts to duple meter for a peasant dance, then back to 6/8.		
Harmony	Shifts between minor and major mode.		
Expression	Depicts scenes along the river Moldau.		

Smetana's program: "Two springs pour forth in the shade of the Bohemian forest, one warm and gushing, the other cold and peaceful. Coming through Bohemia's valleys, they grow into a mighty stream. Through the thick woods it flows as the merry sounds of a hunt and the notes of the hunter's horn are heard ever closer. It flows through grass-grown pastures and lowlands where a wedding feast is being celebrated with song and dance. At night, wood and water nymphs revel in its sparkling waves. Reflected on its surface are fortresses and castles—witnesses of bygone days of knightly splendor and the vanished glory of martial times. The Moldau swirls through the St. John Rapids, finally flowing on in majestic peace toward Prague. . . . Then it vanishes far beyond the poet's gaze."

	PROGRAM	DESCRIPTION
0:00	*Source of river, two springs.*	Rippling figures in flute, then added clarinets; plucked string accompaniment.
	Stream broadens.	Rippling figure moves to low strings.
1:06	*River theme.*	Stepwise melody in violins, minor mode, rippling in low strings; repeated:



3:01	*Hunting scene.*	Fanfare in French horns and trumpets:



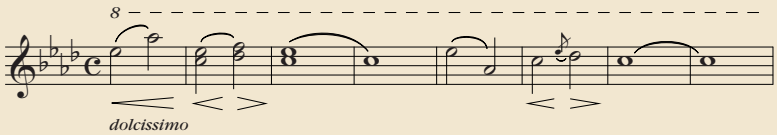
Rippling continues (in strings); dies down to a gently rocking motion.

3:58	*Peasant dance.*	Repeated notes in strings lead to a rustic folk tune, staccato in strings and woodwinds:



Closes with a repeated single note in strings.

(continued on next page)

5:39	*Nymphs in moonlight.*	Mysterious, long notes in double reeds and higher strings, with harp:  Rippling figures in flutes; muted string theme with harp, punctuated by French horn; brass *crescendo,* fanfare.
8:01	*River theme.*	Like beginning; strings are in minor, then shift to major (raised third).
8:41	*St. John Rapids.*	Brass and woodwinds exchange an agitated dialogue, build to a climax, then die out.
9:57	*River theme.*	Full orchestra, quicker in its loudest statement.
10:22	*Ancient castle (near river mouth).*	Hymnlike tune in brass, slow, then accelerates: 
11:06	*River dies away.*	Strings slow down, lose momentum; two forceful closing chords.

Now try the **Listening Quiz.**

pianissimo, closing a work that has captured the imagination of listeners for more than a century.

Though *The Moldau* shares the common orchestral language of the nineteenth century, this strikingly expressive work, like other nationalist program music, draws on the unique imagery and folk traditions of the composer's homeland. Can you "hear" the imagery of Bohemia that Smetana means to convey?

CRITICAL THINKING

1. What are the various genres of program music that developed in the nineteenth century, and how do they differ from each other?
2. What are some ways that nationalism is reflected in nineteenth-century music?

YOUR TURN TO EXPLORE

What kinds of musical repertories do you think best represent the communities with which you identify? Are those communities shaped by regional or ethnic identity, and does their music reflect those identities? If you are a fan of a particular musician or group, what characteristics do your fellow fans share, and how does the music reinforce those common elements?

HERE AND THERE, THEN AND NOW ▪ 5

Music, Folklore, and Nationalism

Each culture has a value system that lies at the heart of its folklore: children often learn right from wrong and prepare for adulthood through folktales, which are transmitted, like folk music, through oral tradition. The characters are often rascals whose wrongdoings prove the moral of the story. One famous musical rogue, from medieval German legend, is portrayed in Richard Strauss's popular tone poem *Till Eulenspiegel's Merry Pranks* (1895). Till's adventures include riding through a marketplace and upsetting all the goods, disguising himself as a priest, mocking a group of professors, and finally paying the penalty for his pranks: he is tried and hanged, though his spirit cannot be suppressed. Folk material also inspired Igor Stravinsky in his ballet suite *The Firebird,* based on the tale of a mythical, glowing bird that was both a blessing and a curse to its captor. (Remember the mythical phoenix Fawkes in *Harry Potter*, who's reborn out of the ashes.)

Both Russian and German folklore features a witch who lures children to her hut in the woods, where she eats them. This story was captured by the Russian composer Modest Musorgsky in *Hut on Fowl's Legs*, part of his programmatic suite *Pictures at an Exhibition*, and, in the version told by Jakob and Wilhelm Grimm in the opera *Hansel and Gretel,* by Engelbert Humperdinck. The well-known French tales "Sleeping Beauty" and "Cinderella" (both from the 1697 collection by Charles Perrault) were set as Russian ballets (*The Sleeping Beauty* by Tchaikovsky in 1890 and *Cinderella* by Sergei Prokofiev in 1945).

Some folktales are fairly recent. Prokofiev's symphonic fairy tale *Peter and the Wolf* (1936) is a twentieth-century story created by the composer. And you undoubtedly know *The Lord of the Rings* by J. R. R. Tolkien (loosely drawn from the same Norse mythology that is the basis for Wagner's operatic cycle *The Ring of the Niebelung*) and *The Chronicles of Narnia* by C. S. Lewis (which develops ideas from Greek and Roman mythology as well as from English and Irish fairy tales). These contemporary fantasies have inspired classical music settings as well as film soundtracks, and are now firmly established in our modern literary heritage.

iMusic

Grieg: *Åse's Death*, from *Peer Gynt*

Tchaikovsky: *Waltz of the Flowers*, from *The Nutcracker*

Wagner: *Ride of the Valkyries,* from *Die Walküre* (see Chapter 38)



Prince Ivan with the magical firebird in a Russian folktale depicted by **Ivan Bilibin** (1876–1942).

CHAPTER 36

Absolutely Classic: Brahms and the Nineteenth-Century Symphony

"People often complain that music is too ambiguous, that what they should be thinking as they hear it is unclear, whereas everyone understands words. With me, it is exactly the reverse. . . . [Words] seem to me . . . so vague, so easily misunderstood in comparison to genuine music, which fills the soul with a thousand things better than words."

—Felix Mendelssohn (1809–1847)

KEY POINTS

- Composers continued writing instrumental music without a program (**absolute music**) throughout the nineteenth century, including symphonies, concertos, and chamber music.
- Romantic symphonies were characterized by lyrical themes, colorful harmonies, expanded proportions, and larger orchestras featuring new instruments.
- Johannes Brahms continued the Classical traditions of the Viennese masters in his four symphonies. His Third Symphony is Classical in structure but Romantic in tone.

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Music may not be a truly universal language, but it is certainly more flexible in meaning than any communication based on words. Sound can seem to dig deeper into our emotions than the logic of words—and this aspect of music made it especially appealing to the Romantics, as we have seen. Yet many thought that program music, linking sound to a narrative or an image, was a step backward from the potential of music to express things beyond words. These were (and are) the proponents of **absolute music**: without a program, relying entirely on structures of sound for its expressive power. This repertory continues to predominate in orchestral concerts, since audiences enjoy the opportunity for individual interpretation that is opened up when music is not explicitly linked to anything else. And indeed, in most Western traditions, even when a voice is ostensibly the primary focus of a song, there is often an instrumental "break" in which the expressive potential of music is allowed to float freely and expand the listener's experience.

ABSOLUTE MUSIC IN THE ROMANTIC ERA

In addition to new programmatic genres such as the symphonic poem and program symphony, Romantic composers continued writing in the multimovement

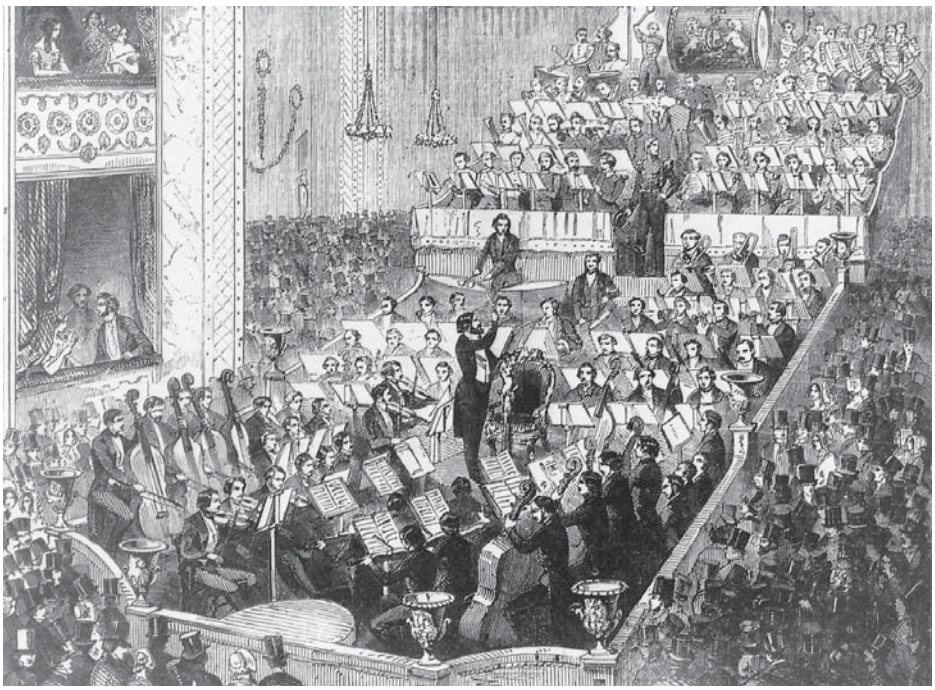
genres established in the Classical era, which included the symphony, the concerto, and chamber music (string quartets and quintets, piano trios and quartets). You will remember that the most important organizing element in absolute music is form, since there is no prescribed story or extramusical literary program provided by the composer. While the basic components of the three- or four-movement cycle covered in Chapters 22–25 were retained, nineteenth-century composers did not always follow the "traditional rules."

Form and Expression in the Romantic Symphony

In the course of its development beyond the Classical-period tradition of Haydn, Mozart, and Beethoven, the symphony gained weight and importance. Nineteenth-century composers found the symphony a suitable framework for their lyrical ("singing") themes, harmonic experiments, and individual expressions. By the Romantic era, music had moved from palace to public concert hall, the orchestra had vastly increased in size, and the symphonic structure was growing steadily longer and more expansive.

Movements

The first movement, the most dramatic of the Romantic symphony, generally retains the basic elements of sonata-allegro form. It might have a drawn-out, slow introduction, and it often features a long and expressive development section. The second movement, in a loose three-part form, may retain its slow and lyrical nature but can also range in mood from whimsical and playful to tragic and passionate. Third in the cycle is a strongly rhythmic dance or scherzo, with overtones of humor, surprise, caprice, or folk dance. The fourth and final movement has a



The nineteenth-century orchestra offered the composer new instruments and a larger ensemble. Engraving of an orchestral concert at the Covent Garden Theatre, London, 1846.



JOHANNES BRAHMS (1833–1897)

Born in Hamburg, Germany, Brahms gave his first performance on piano at age ten. He soon developed what would be a lifelong affection for folk music, collecting songs and folk sayings throughout his life. Brahms had the good fortune to study with Robert Schumann at Düsseldorf, who recognized in his pupil a future leader of the circle dedicated to absolute music. Robert and his wife Clara took the young musician into their home, and their friendship opened up new horizons for him.

The death of Brahms's mother in 1865 inspired him to write his *German Requiem,* with biblical texts that he selected himself, in her memory. He ultimately settled in Vienna, where, at age forty, he began writing his great symphonic works. During these years, he became enormously successful, the acknowledged heir of the Viennese masters. Robert Schumann had died of syphilis in 1856, and Brahms had tenderly supported Clara through the ordeal of his mental collapse. Forty years later, Clara's declining health gave rise to his *Four Serious Songs.* Her death deeply affected the composer, already ill with cancer. He died ten months later and was buried in Vienna, near Beethoven and Schubert.

Brahms's four symphonies are unsurpassed in the late Romantic period for their breadth of conception and design. In his two piano concertos and violin concerto, the solo instrument is integrated into a full-scale symphonic structure. Brahms gorgeously captured the intimacy of chamber-music style, and is an important figure in piano music as well. As a song writer, he stands in the direct succession from Schubert and Robert Schumann, with about two hundred solo songs.

MAJOR WORKS: Orchestral music, including four symphonies, variations, overtures • Four concertos (two for piano, one for violin, one double concerto for piano/violin • Chamber music, including string quartets and quintets • Duo sonatas • Piano music, including sonatas, character pieces, dances, variations • Choral music, including the *German Requiem* (1868) and part songs • Lieder, including *Wiegenlied* (*Lullaby*).

iMusic: *Wiegenlied* (*Lullaby*) Symphony No. 4, IV

In His Own Words

"Without craftsmanship, inspiration is a mere reed shaken in the wind."

dimension and character designed to balance the first. Often it also follows sonata-allegro form and may close the symphony on a note of triumph or pathos.

Brahms's Symphony No. 3 in F Major

Johannes Brahms was a traditionalist; his aim was to show that new and important things could still be said in the tradition of the Classical masters. The Third Symphony, written in 1883 when Brahms was fifty years old, is the shortest of his four symphonies and the most Romantic in tone. In form, however, the work looks back to the Classical structures of the eighteenth century. The first movement, a conventional sonata-allegro, opens with a dramatic figure: a three-note motive (F-A♭-F) that is often related to the composer's personal motto, "Frei aber froh" ("Free but happy," perhaps referring to his bachelorhood). This idea permeates the entire symphony. The slow movement, a haunting Andante in sonata-allegro form, evokes the peacefulness of nature with its simple, hymnlike theme in the woodwinds.

LISTENING GUIDE 27 6:24

Brahms: Symphony No. 3 in F Major, III

DATE: 1883

GENRE: Symphony

MOVEMENTS:
I. Allegro con brio; sonata-allegro, F major
II. Andante; modified sonata form, C major
III. Poco allegretto; A-B-A′ form, C minor
IV. Allegro; sonata-allegro; F major

Third movement: Poco allegretto

What to listen for

Melody	Lyrical, melancholic melody with waltz-like feeling; arched, regular phrases.	Harmony	Alternates minor-major-minor keys; chromatic in middle section.
Rhythm/meter	Moderate triple meter; rhythmic complexity with three-against-two patterns (contrasting rhythms sounded together) and syncopation.	Form	Three-part structure (**A-B-A′**).
		Expression	Arched dynamics and subtle rubato.
		Timbre	Woodwinds featured in middle section; French horns bring a return to **A**.

0:00 **A section**—yearning cello melody, accompanied by rustling string figures; symmetrical phrasing:



0:27 Violins repeat the cello theme, extending the range and dynamics.

0:52 Theme 2, played by violins, "leans" over the bar line above a moving cello line; violins and cellos in duet.

1:27 Return of opening theme in flutes and oboes, with broader accompaniment.

1:57 **B section**—a connected three-note figure in woodwinds, in A-flat major, accompanied by offbeat 16th notes in the cellos:



3:27 Woodwinds hint at a return to the main theme, accompanied by sustained strings.

3:46 **A′ section**—French horns announce the opening theme in C minor, with richer orchestration.

4:14 Oboes take up the haunting melody as the accompaniment builds.

4:41 Theme 2, now heard in the clarinets and bassoons.

5:17 Violins and cellos take up the main theme, played in octaves for greater intensity; generally thicker and more contrapuntal accompaniment.

5:44 **Brief coda**; reminiscent of **B section**; the last chord is punctuated by pizzicato strings.

Rather than following with a scherzo, Brahms wrote a melancholy waltz in C minor, set in ternary form (Listening Guide 27). The opening theme, a poignant cello melody, is heard throughout this impassioned orchestral "song without words," accompanied by restless string figures. First the violins, then the woodwinds take up the melody, whose arched rise and fall suggests a huge orchestral sigh. The middle section, now in a major key, presents two themes set against an expressive, chromatic accompaniment. The return of the opening theme is newly orchestrated, then closes with an emotional statement by the violins and cellos playing in octaves. A short coda brings back the mood of the middle section, closing with two soft pizzicato chords. The finale, a dramatic sonata-allegro, features concise themes and abrupt changes of mood. Throughout, the listener is challenged by shifting moods, timbres, and melodies that affirm the technical command and the creative invention of a great Romantic master.

Later generations of orchestral composers have often tried to find a middle way between fully absolute and explicitly program music. Certainly, however, the appeal of Classical forms continues to the present day, partly thanks to their revitalization through the music of Brahms and his followers.

CRITICAL THINKING

1. What remains "Classical" about the treatment of absolute music in the Romantic era? What is "Romantic" about these structures?
2. How would you describe the expressive devices (melody and harmony, for example) of the Romantic symphony in comparison with those of the Classical symphony?

YOUR TURN TO EXPLORE

Choose a pop song that includes one or more extended instrumental passages, and focus on the sections when the voice is silent. What do the instruments express beyond the meaning of the words? What specific elements (melody, harmony, timbre) does the composer employ to emphasize those wordless meanings? How do those meanings influence the overall effect of the song?

CHAPTER 37

Multimedia Hits: Verdi and Italian Romantic Opera

"The box office is the proper thermometer of success."
—Giuseppe Verdi

KEY POINTS

- Romantic opera developed distinct national styles in Italy, Germany, and France, and women singers excelled in all styles.
- Both ***opera seria*** (serious opera) and ***opera buffa*** (comic opera) were favored in Italy; they marked the peak of the **bel canto** (beautiful singing) style.
- Giuseppe Verdi is best known for his operas, which embody the spirit of Romantic drama and passion. His *Rigoletto*, based on a play by Victor Hugo, is one of the most performed operas today.

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Music is an essential component of contemporary multimedia, whether films, television shows, or video games. Hit songs are often associated with them—and so it was from the beginning of what we might call commercially sucessful multimedia, which arose in the Italian theatrical tradition in the 1800s. Before the age of recording, catchy excerpts from operas were marketed in arrangements, whether for the home (piano four-hands, voice and guitar) or for public places (wind band medleys). This allowed the music to saturate its culture, becoming "popular" in both the economic and the social sense. In the process, it became connected to the social aspirations of its audiences, providing emotional reinforcement to political messages—another important role played by music to this day.

WOMEN AND NINETEENTH-CENTURY OPERA

Successful multimedia has always relied on the draw of star performers, and this was true of the Italian musical-theatrical tradition—opera—from its early days. By the time of Mozart, fashion had shifted from the castrati toward the more "natural" voices of female sopranos, and from that point on, women opera singers were among the most prominent performers of their day, in demand throughout Europe and the Americas. One international star was Jenny Lind, famous for her roles in operas by the Italians Gaetano Donizetti and Vincenzo Bellini, among others. A concert artist as well, Lind made her American debut in 1850 in a tour

Jenny Lind



A portrait of Swedish soprano Jenny Lind (1820–1887).

managed with immense hoopla by circus impresario P. T. Barnum. During her tour, Lind sang both Italian operatic excerpts and American parlor ballads, emphasizing the flexiblity between "art" and "popular" music in nineteenth-century North America.

One of the most celebrated Italian singing stars, Giuseppina Strepponi (see portrait, p. 189), helped to launch the career of Giuseppe Verdi, who later became her husband. While Strepponi's own singing career faded as Verdi's career rose, she continued to provide suggestions and artistic support—underlining the important role many women played not only as singers and composers, but also as "teammates" to their musical partners.

VERDI AND ITALIAN OPERA

"Success is impossible for me if I cannot write as my heart dictates!"

Italy in the nineteenth century still recognized the opposing genres of *opera seria* (serious opera) and *opera buffa* (the Italian version of comic opera), legacies of an earlier period. One of the most important composers of this era was Gioachino Rossini (1792–1868), whose masterpieces include *Il barbiere di Siviglia* (*The Barber of Seville*, 1816) and *Guillaume Tell* (*William Tell*, 1829). These operas marked the high point of a **bel canto** (beautiful singing) style, characterized by florid melodic lines delivered by voices of great agility and purity of tone.

Verdi was the consummate master of nineteenth-century Italian opera. In his case, time, place, and personality were happily merged. He inherited a rich musical tradition, his capacity for growth was matched by extraordinary energy, and he was granted a long life in which to engage fully his creative gifts. He also came into his professional peak at a time when music publishers were helping to build markets for composers who were willing to work closely with them on licensing and other commercial ventures.

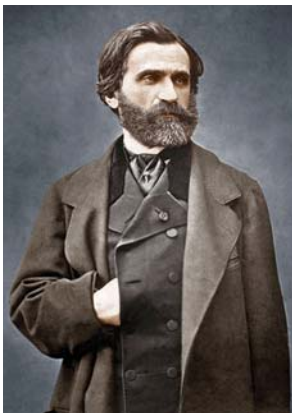
Verdi's music was adopted by those who supported political independence for Italy, which was then under Austrian rule. The intensity of his compositions and the potential for some of the stories to be read as calls for liberation made him a figurehead for the Italian unification movement—though Verdi himself was only mildly political: he agreed to serve in the senate of newly unified Italy, but retired after only one term. The combination of appealing melodies, intense dramatic situations, and savvy marketing by his publisher Ricordi made Verdi's music a national soundtrack for the new Italian spirit. Every town in Italy, no matter how small, has a street bearing Verdi's name, and his operas are still the most frequently performed around the world.

iVideo

Rigoletto

The epitome of Romantic drama and passion, Verdi's music for *Rigoletto* communicates each dramatic situation with profound emotion. A play by Victor Hugo, an acknowledged leader of French Romanticism, was Verdi's source of inspiration.

GIUSEPPE VERDI (1813–1901)



Born in a small town in northern Italy, Verdi got off to an early start by writing operas for Milan's La Scala opera house. After the tragic deaths of his daughter, baby son, and young wife in 1838–40, the distraught composer wrote no music for months. Then one night he met the director of La Scala, who insisted he take home a libretto about Nebuchadnezzar, king of Babylon. Verdi returned to work, and the resulting opera, *Nabucco,* launched him on a spectacular career.

Italy at the time was liberating itself from Austrian Hapsburg rule, and Verdi identified himself with the national cause. His works took on special meaning for his compatriots; the chorus of exiled Jews from *Nabucco* became an Italian patriotic song that is still sung today. In 1848, Verdi began an association with soprano Giuseppina Strepponi, whom he later married, and proceeded to produce one masterpiece after another. At seventy-three, he completed *Otello*, his greatest lyric tragedy. And in 1893, on the threshold of eighty, he astonished the world with *Falstaff* (a comic opera based on *The Merry Wives of Windsor*). In all, he wrote twenty-eight operas.

Verdi's favorite literary source was Shakespeare, whose works he drew upon in *Macbeth*, *Otello*, and *Falstaff*. *La traviata* is based on *La dame aux camellias* by Alexandre Dumas, and *Il trovatore* on a fanciful Spanish play. *Aida*, a monumental work commissioned in 1870 by the ruler of Egypt to mark the opening of the Suez Canal, premiered in Cairo. On his death, Verdi left his fortune to a home for aged musicians (Casa Verdi) that he founded in Milan and that still exists today.

MAJOR WORKS: 28 operas, including *Macbeth* (1847), *Rigoletto* (1851), *Il trovatore* (*The Troubadour*, 1853), *La traviata* (*The Lost One*, 1853), *Un ballo in maschera* (*The Masked Ball*, 1859), *Don Carlos* (1867), *Aida* (1871), *Otello* (1887), and *Falstaff* (1893) • Vocal music, including a *Requiem* Mass.

iMusic: *Dies irae*, from *Requiem*

In His Own Words

"It seems to me that the best material I have yet put to music is *Rigoletto*. It has the most powerful situations, it has variety, vitality, pathos; all the dramatic developments result from the frivolous, licentious character of the Duke. Hence Rigoletto's fears, Gilda's passion, etc., which give rise to many dramatic situations, including the scene of the quartet."

The setting is a Renaissance-era ducal court in northern Italy. The plot revolves around lechery, deceit, and treachery. At a ball in the Duke's palace, the hunchbacked jester Rigoletto taunts a nobleman, whose wife is the object of the Duke's wandering eye, while another nobleman places a curse on the Duke for compromising his daughter's honor and on Rigoletto for making a joke of it. Unbeknown to Rigoletto, his daughter Gilda will be the Duke's next conquest, despite the fact that the jester has kept her in seclusion. Through complicated trickery involving the Duke and some conspirators, Gilda is carried off from Rigoletto's house. The jester then plots his revenge—to kill the Duke—with the assassin Sparafucile and his sister Maddalena. In the last act, Maddalena lures the Duke to a lonely tavern where Rigoletto forces Gilda to watch through a window as the man she loves woos Maddalena. The jester arranges to send Gilda away, dressed as a man, but she deceives her father and sacrifices herself for the unworthy man she loves. About to dispose of the sack containing what he believes is the Duke's body, Rigoletto is horrified to find Gilda in the sack instead. He recalls the curse one last time, as Gilda dies in his arms.



Costumes for the first production of Verdi's *Rigoletto* at Teatro la Fenice, Venice, March 11, 1851.

In Act III, the Duke sings the best known of Verdi's tunes, "La donna è mobile" ("Woman is fickle"), a simple but rousing song accompanied by a guitar-like orchestral strumming. The orchestra previews the catchy melody, which is heard numerous times in a strophic setting that brings back the opening text as a refrain.

The quartet that follows shortly is a masterpiece of operatic ensemble writing, as Verdi himself noted ("In His Own Words," p. 235). Each character presents a different point of view: the Duke woos Maddalena in a lovely bel canto–style melody; Maddalena answers with a laughing line in short notes; Gilda, watching from outside, is heartbroken as she laments her lost love; and Rigoletto hushes her, swearing vengeance for such treatment of his beloved daughter (Listening Guide 28).

These two show-stopping numbers ensured the immediate success of *Rigoletto*. It remains one of the most frequently performed operas of the international repertory—and every Italian singer can belt out "La donna è mobile." Verdi's music is simultaneously great art and powerful pop.

CRITICAL THINKING

1. How does the drama in the quartet from *Rigoletto* work differently from an ensemble scene in a spoken play?
2. Why was opera a good vehicle for nationalism?

YOUR TURN TO EXPLORE

Identify songs or instrumental tracks made popular through films, TV, or video games. Search online to determine how the music has been circulated or "remixed" outside the film/show/video itself. How well does the music work in a new context—does its expressive quality change without the framework of the original story? Has it been modified in the new context?

LISTENING GUIDE 28 8:13

Verdi: *Rigoletto*, Act III, excerpts

FIRST PERFORMANCE: 1851, Venice

LIBRETTIST: Francesco Maria Piave

BASIS: *Le roi s'amuse*, a play by Victor Hugo

MAJOR CHARACTERS: The Duke of Mantua (tenor)
Rigoletto, the Duke's jester, a hunchback (baritone)
Gilda, Rigoletto's daughter (soprano)
Sparafucile, an assassin (bass)
Maddalena, Sparafucile's sister (contralto)

What to listen for

Aria

Melody	Soaring tenor line, with accented notes.
Rhythm/meter	Lilting triple-meter, "oom-pah-pah" accompaniment; some rubato.
Form	Two strophes, framed by orchestral ritornello that unifies the aria.
Expression	Stirring music, with broadly contrasting dynamics.

Quartet

Melody	Dialogue between characters; then simpler, square melody "Bella figlia."
Rhythm/meter	Allegro, with agitated movement.
Expression	Each character reveals his/her emotion.
Performing forces	Quartet (Duke, Maddalena, Gilda, Rigoletto).

Aria: "La donna è mobile" (Duke) 2:44

0:00 Orchestral ritornello previews the Duke's solo; opening melody of aria:



(The Duke, in a simple cavalry officer's uniform, sings in the inn; Sparafucile, Gilda, and Rigoletto listen outside.)

Duke

0:12	La donna è mobile qual piuma al vento, muta d'accento, e di pensiero. sempre un amabile leggiadro viso, in pianto o in riso, è menzognero. La donna è mobile, etc.	Woman is fickle like a feather in the wind, she changes her words and her thoughts. Always lovable, and a lovely face, weeping or laughing, is lying. Woman is fickle, etc.

(continued on next page)

1:10 Orchestral ritornello.

1:21

È sempre misero	The man's always wretched
chi a le s'affida,	who believes in her,
chi lei confida	who recklessly entrusts
mal cauto il core!	his heart to her!
pur mai non sentesi	And yet one who never
felice appieno	drinks love on that breast
chi su quel seno	never feels
non liba amore!	entirely happy!
La donna è mobile, etc.	Woman is fickle, etc.

(Sparafucile comes back in with a bottle of wine and two glasses, which he sets on the table; then he strikes the ceiling twice with the hilt of his long sword. At this signal, a laughing young woman in Gypsy dress leaps down the stairs: the Duke runs to embrace her, but she escapes him. Meanwhile Sparafucile has gone into the street, where he speaks softly to Rigoletto.)

Sparafucile

È là il vostr'uomo . . .	Your man is there . . .
Viver dee o morire?	Must he live or die?

Rigoletto

Più tardi tornerò l'opra a compire.	I'll return later to complete the deed.

(Sparafucile goes off behind the house toward the river. Gilda and Rigoletto remain in the street, the Duke and Maddalena on the ground floor.)

Quartet (first part): "Un dì" (Duke, Maddalena, Gilda, Rigoletto) 5:29

Duke

2:44

Un dì, se ben rammentomi,	One day, if I remember right,
o bella, t'incontrai . . .	I met you, O beauty . . .
Mi piacque di te chiedere,	I was pleased to ask about you,
e intesi che qui stai.	and I learned that you live here.
Or sappi, che d'allora	Know then, that since that time
sol te quest'alma adora!	my soul adores only you!

Gilda

Iniquo!	Villain!

Maddalena

Ah, ah! . . . e vent'altre appresso	Ha, ha! . . . And perhaps now
le scorda forse adesso?	twenty others are forgotten?
Ha un'aria il signorino	The young gentleman looks like
da vero libertino . . .	a true libertine . . .

Duke (starting to embrace her)

Sí . . . un mostro son . . .	Yes . . . I'm a monster . . .

Gilda

Ah padre mio!	Ah, Father!

Maddalena

Lasciatemi, stordito.	Let me go, foolish man!

Duke

Ih che fracasso!

Ah, what a fuss!

Maddalena

Stia saggio.

Be good.

Duke

E tu sii docile,
non fare tanto chiasso.
Ogni saggezza chiudesi
nel gaudio e nell'amore.

And you, be yielding,
don't make so much noise.
All wisdom concludes
in pleasure and in love.

(*He takes her hand.*)

La bella mano candida!

What a lovely white hand!

Maddalena

Scherzate voi, signore.

You're joking, sir.

Duke

No, no.

No, no.

Maddalena

Son brutta.

I'm ugly.

Duke

Abbracciami.

Embrace me.

Gilda

Iniquo!

Villain!

Maddalena

Ebro!

You're drunk!

Duke

D'amor ardente.

With ardent love.

Maddalena

Signor l'indifferente,
vi piace canzonar?

My indifferent sir,
would you like to sing?

Duke

No, no, ti vo' sposar.

No, no, I want to marry you.

Maddalena

Ne voglio la parola.

I want your word.

Duke (ironic)

Amabile figliuola!

Lovable maiden!

Rigoletto (to Gilda, who has seen and heard all)

È non ti basta ancor?

Isn't that enough for you yet?

(continued on next page)

Gilda

Iniquo traditor!	Villainous betrayer!

Maddalena

Ne voglio la parola.	I want your word.

Duke

Amabile figliuola!	Lovable maiden!

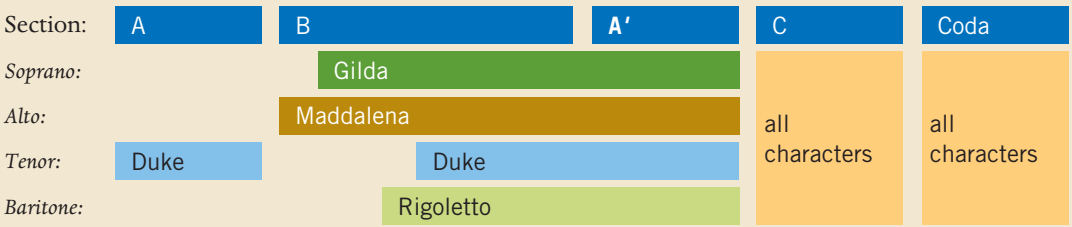
Rigoletto

È non ti basta ancor?	Isn't that enough for you yet?

Quartet (second part): "Bella figlia"

Overall form: **A-B-A′-C**

How characters interact in the ensemble and how they fit into the musical structure:



Opening melody of "Bella figlia," sung by the Duke:



Duke

			Section
4:15	Bella figlia dell'amore, schiavo son de' vezzi tuoi; con un detto sol tu puoi le mie pene consolar. Vieni, e senti del mio core il frequente palpitar . . . Con un detto sol tuo puoi le mie pene consolar.	Beautiful daughter of love, I am the slave of your charms; with a single word you can console my sufferings. Come, and feel the quick beating of my heart . . . With a single word you can console my sufferings.	**A**

(Many text lines repeated.)

Maddalena

5:19	Ah! ah! rido ben di core, chè tai baie costan poco.	Ha! Ha! I laugh heartily, for such tales cost little.	**B**

Gilda

Ah! cosí parlar d'amore . . .	Ah! To speak thus of love . . .

	Maddalena		**Section**
	Quanto valga il vostro gioco, mel credete, sò apprezzar.	Believe me, I can judge how much your game is worth.	
	Gilda		
	. . . a me pur l'infame ho udito!	. . . I too have heard the villain so!	
	Rigoletto (to Gilda)		
	Taci, il piangere non vale.	Hush, weeping is of no avail.	
	Gilda		
	Infelice cor tradito, per angoscia non scoppiar. No, no!	Unhappy, betrayed heart, do not burst with anguish. Ah, no!	
	Maddalena		
	Son avvezza, bel signore, ad un simile scherzare. Mio bel signor!	I'm accustomed, handsome sir, to similar joking. My handsome sir!	
	Duke		
6:01	Bella figlia dell'amore, etc. Vieni!	Beautiful daughter of love, etc. Come!	**A′**
	Rigoletto		
	Ch'ei mentiva sei sicura. Taci, e mia sarà la cura la vendetta d'affrettar. sì, pronta fia, sarà fatale, io saprollo fulminar. taci, taci . . .	You are sure that he was lying. Hush, and I will take care to hasten vengeance. Yes, it will be swift and fatal, I will know how to strike him down. Hush, hush . . .	
	All characters		
	Repeated text from above.		**C**
7:27	Coda, featuring all characters.		**Coda**

Now try the **Listening Quiz.**

CHAPTER 38

Total Art: Wagner and German Romantic Opera

"The whole [Ring] will then become—out with it! I am not ashamed to say so—the greatest work of poetry ever written."

—Richard Wagner

KEY POINTS

- In Germany, the genre ***Singspiel*** (light, comic drama with spoken dialogue) gave way to more serious works, including Richard Wagner's **music drama**, which integrated music, poetry, drama, and spectacle.
- Wagner's music dramas are not sectional (with arias, ensembles, and the like) but are continuous, unified by **leitmotifs**, or recurring themes, that represent a person, place, or idea. His most famous work is the four-opera cycle *The Ring of the Nibelung*.

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Through Hollywood blockbusters, we have become accustomed to being "told" by the movie soundtrack when a character is in danger from an evildoer or monster, or when we should start crying. Films and TV shows have also taught us to associate musical ideas with specific characters, so that we can be made aware that someone on screen is thinking about an absent character through the appearance of "their" music in the soundtrack. We owe this supremely effective resource to the work of Richard Wagner, who established the idea that multimedia can convey multiple meanings at once: words may be telling us one thing, and the music may be adding something else that is more subtle. Contemporary composers have repeatedly credited Wagner's concept of "leitmotif," which we will explore in this chapter, with opening up opportunities to create powerful musical reinforcement in film, TV, and computer gaming.

WAGNER AND GERMAN MUSICAL THEATER

Nineteenth-century Germany had no long-established opera tradition, as Italy and France did. The immediate predecessor of German Romantic opera was the ***Singspiel***, a light or comic drama with spoken dialogue like Mozart's *The Magic Flute*

RICHARD WAGNER (1813–1883)



Wagner was born in Leipzig, Germany. Atfter studying briefly at the University of Leipzig, he gained practical experience conducting in provincial theaters. At twenty-three, he married the actress Minna Planer, and began to produce his first operas. He wrote the librettos himself, as he did for all his later works, unifying music and drama more than anyone had before.

Wagner's early opera *Rienzi* won a huge success in Dresden. With his next three works, *The Flying Dutchman, Tannhäuser,* and *Lohengrin,* Wagner chose subjects derived from medieval German epics. In them, he displayed a profound feeling for nature, employed the supernatural as an element of the drama, and glorified the German land and people. In 1849, after a failed revolution in Dresden, Wagner fled to Switzerland, where he set forth his theories of the music drama, the name he gave his complete integration of theater and music. He proceeded to put theory into practice in the cycle of four music dramas called *The Ring of the Nibelung*, and two more—*Tristan and Isolde* and *Die Meistersinger von Nürnberg.*

Wagner soon won the support and admiration of the young monarch Ludwig II of Bavaria, who commissioned him to complete the *Ring* and helped him build a theater to present his music dramas, which ultimately became the Festival Theater at Bayreuth. And the composer (now separated from Minna) found a woman he considered his equal in will and courage—Cosima, the daughter of his old friend Franz Liszt. She left her husband and children in order to join him.

The Wagnerian gospel spread across Europe as a new art-religion. The *Ring* cycle was completed in 1874 and presented to worshipful audiences at the first Bayreuth Festival two years later. Wagner's final work was *Parsifal* (1877–82), based on the legend of the Holy Grail.

MAJOR WORKS: 13 operas (music dramas), including *Rienzi* (1842), *Der fliegende Holländer* (*The Flying Dutchman*, 1843), *Tannhäuser* (1845), *Lohengrin* (1850), *Tristan und Isolde* (1865), *Die Meistersinger von Nürnberg* (*The Mastersingers of Nuremberg*, 1868), and *Parsifal* (1882) • Cycle of music dramas: *Der Ring des Nibelung* (*The Ring of the Nibelung*), consisting of *Das Rheingold* (*The Rhine Gold*, 1869), *Die Walküre* (*The Valkyrie*, 1870), *Siegfried* (1876), and *Götterdämmerung* (*The Twilight of the Gods,* 1876) • Orchestral music • Piano music • Vocal and choral music • Writings: *Art and Revolution; The Art Work of the Future.*

iMusic: *Ride of the Valkyries*

In His Own Words

"True drama can be conceived only as resulting from the collective impulse of all the arts to communicate in the most immediate way with a collective public. . . . Thus the art of tone . . . will realize in the collective artwork its richest potential. . . . For in its isolation music has formed itself an organ capable of the most immeasurable expression—the orchestra."

(*Die Zauberflöte*). One element that characterized German musical theater of the early 1800s was **melodrama**: scenes with spoken dialogue or minimal singing, but striking orchestral accompaniment to intensify the dramatic effect of the words.

The greatest figure in German opera, and one of the most significant in the history of the Romantic era, was Richard Wagner. Historians often divide the period into "before" and "after Wagner." The course of post-Romantic music is unimaginable without the impact of this complex and fascinating figure. We will consider his music drama *Die Walküre* (*The Valkyrie,* which includes the famous *Ride of the Valkyries*), part of his cycle *The Ring of the Nibelung*.

The Ring of the Nibelung

Wagner did away with the concept of separate arias, duets, ensembles, choruses, and ballets, developing an "endless melody" that was molded to the natural inflections of the German language, more melodious than the traditional recitative but freer and more flexible than the traditional aria. He conceived of opera as a total artwork (in German, *Gesamtkunstwerk*) in which the arts of music, poetry, drama, and visual spectacle were fused together, each element created and controlled by his creative genius: a **music drama**.

Music drama

The orchestra became its focal point and unifying element, fashioned out of concise themes, the **leitmotifs**, or "leading motives," that recur throughout a work, undergoing variation and development like the themes and motives of a symphony. The leitmotifs carry specific meanings, suggesting in a few notes a person, an emotion, an idea, an object. Through a process of continual transformation, they trace the course of the drama, the changes in the characters, their experiences and memories, and their thoughts and hidden desires.

Leitmotif

Wagner based his musical language on chromatic harmony, which he pushed to its then farthermost limits. Chromatic dissonance gives his music its restless, intensely emotional quality. Never before had unstable pitch combinations been used so eloquently to portray states of the soul.

The story of *The Ring of the Nibelung* centers on the treasure of gold that lies hidden in the depths of the Rhine River, guarded by three Rhine Maidens. Alberich the Nibelung, who comes from a hideous race of dwarfs that inhabit the dark regions below the earth, tries to make love to the maidens. When they repulse him, he steals the treasure and makes it into a ring that will bring unlimited power to its owner. Wotan, father of the gods (for whom Wednesday, or Wotan's Day, is named), tricks Alberich out of the ring, whereupon the dwarf pronounces a terrible curse: may the ring destroy the peace of mind of all who gain possession of it, may it bring them misfortune and death.

Thus begins the cycle of four dramas that ends only when the curse-bearing ring is returned to the Rhine Maidens. Gods and heroes, mortals and Nibelungs, intermingle freely in this tale of betrayed love, broken promises, magic spells, and general corruption brought on by the lust for power. Wagner freely adapted the story from the myths of the Norse sagas and the legends associated with a medieval German epic poem, the *Nibelungenlied*. (Norse mythology and Wagner's *Ring* were also the inspiration for J. R. R. Tolkien's epic *Lord of the Rings* and for the three popular movies based on that literary work, as well as for many role-playing games.)

iVideo

Die Walküre (The Valkyrie)

Die Walküre, the second work in the cycle, revolves around the twin brother and sister Siegmund and Sieglinde who are the offspring of Wotan by a mortal. Their love is not only incestuous but also adulterous, for she has been forced into a loveless marriage with the grim chieftain Hunding, who challenges Siegmund to battle. The second act opens with a scene between Wotan and Brünnhilde, one of his nine daughters, called Valkyries. The Valkyries' perpetual task is to circle the battlefield on their winged horses and swoop down to gather up the fallen heroes,

whom they bear away to Valhalla, where they will sit forever feasting with the gods. At the insistence of Wotan's wife, Fricka (the goddess of marriage), Wotan acknowledges that Siegmund has violated the holiest law of the universe and sadly realizes that he must die in combat with Hunding. Brünnhilde decides to disobey her father's command to let Hunding win the duel by shielding Siegmund. But Wotan appears and holds out his spear, upon which Siegmund's sword is shattered. Hunding then buries his own spear in Siegmund's breast. Wotan, overcome by his son's death, turns a ferocious look upon Hunding, who falls dead. Then the god hurries off in pursuit of the daughter who dared to defy his command.



Ride of the Valkyries, from Wagner's opera *Die Walküre,* in a design by **Carl Emil Doepler** (c. 1876).

Act III opens with the famous *Ride of the Valkyries*, a vivid orchestral picture of the nine warrior maidens on their way from the battlefield back to Valhalla, carrying fallen heroes slung across the saddles of their winged horses. This prelude features some of Wagner's most brilliant scoring. The rustling strings and woodwinds give way to the memorable "Ride" theme (familiar from movie soundtracks and even commercials), which is sounded repeatedly by a huge and varied brass section through a dense orchestral texture that builds to several climaxes beneath the warriors' voices (Listening Guide 29).

Brünnhilde is the last Valkyrie to arrive, carrying Sieglinde and several fragments of Siegmund's sword. Sieglinde wants to die, but Brünnhilde tells her she must live to bear his son, who will become the world's mightiest hero. Brünnhilde remains to face her father's wrath. Her punishment is severe: she is to be deprived of her godhood, Wotan tells her, to become a mortal. He will put her to sleep on a rock, and she will fall prey to the first mortal who finds her. Brünnhilde begs him to soften her punishment: let him at least surround the rock with flames so that only a fearless hero will be able to penetrate the wall of fire. Wotan relents and grants her request. He kisses her on both eyes, which close at once. Striking the rock three times, he invokes Loge, the god of Fire. Flames spring up around the rock, and the "magic fire" leitmotif is heard, followed by the "magic sleep" and "slumber" motives. "Whosoever fears the tip of my spear shall never pass through the fire," he sings, as the orchestra announces the theme of Siegfried, the fearless, yet-unborn son of Sieglinde who in the third music drama will force his way through the flames and awaken Brünnhilde with a kiss.

Prominent leitmotifs

While the action in this final scene is fairly static, Wagner brings together several strands of meaning through the interaction of the leitmotifs, even introducing us to a character (Siegfried) who has not even been born. Wotan does not name Siegfried, but the striking brass motive names him through music, and prepares us to meet him on the following night (Wagner conceived the *Ring* to be performed on four consecutive evenings). Contemporary film composers such as John Williams also have used this foreshadowing device (in the *Star Wars* films, for example), introducing early in the film subtle musical references that prepare us for a full "reveal" later on.

LISTENING GUIDE 29 — 5:51

Wagner: *Die Walküre* (*The Valkyrie*), Act III, Opening and Finale

DATE: 1856; first performed 1870, in Munich

GENRE: Music drama: second in a cycle of four (*The Ring of the Nibelung*)

CHARACTERS: Wotan, father of the gods (bass-baritone)
Brünnhilde, his favorite daughter (soprano)
Valkyries, the nine daughters of Wotan

Act III, scene 1: *Ride of the Valkyries* — 1:17

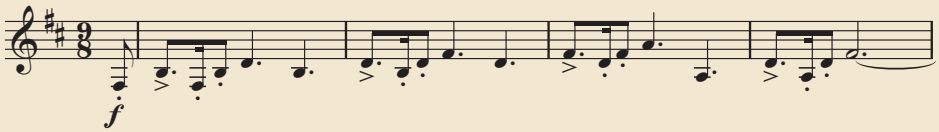
What to listen for

Melody	Swirling strings and woodwinds, then famous "Ride" leitmotif ascends, repeated many times.
Rhythm/meter	Lively dotted rhythm in 9/8 for the "Ride" leitmotif.
Harmony	Leitmotif heard in minor and major.
Texture	Polyphonic, combines main theme and swirling idea.
Expression	Excited mood; huge dynamic contrasts; evokes battle cries and flying warriors.
Performing forces	Huge orchestra featuring many brass (including eight French horns, bass trumpet, various sized trombones, Wagner tubas and contrabass tuba); woodwinds (piccolos, English horn, and bass clarinet); large percussion section (cymbals, triangle, glockenspiel, gong); and many strings (including six harps).

0:00 Orchestral prelude, marked *Lebhaft* (Lively), in 9/8 meter.
Rushing string figure alternates with fast wavering in woodwinds, then

0:08 insistent dotted figure begins in horns and low strings.
Swirling string and woodwind lines, accompanied by dotted figure.

0:22 Famous "Ride" motive, heard first in a minor key in the horns:



0:34 "Ride" motive is now heard in a major key in the trumpets.
Four-note dotted motive exchanged between low and high brass instruments, heard above swirling idea.

1:04 "Ride" motive heard *fortissimo*, as curtain opens.

(*Four Valkyries, in full armor, have settled on the highest peak above a cave.*)

Act III, closing of scene 3: Wotan and Brünnhilde

4:34

What to listen for

Melody	Three recurring themes (leitmotifs); endless melody; forceful descending trombone melody.	Expression	Melodies signify magic fire, magic sleep, slumber, Siegfried; dramatic invocation of Loge, god of Fire; long closing, *ff* to *ppp*.
Rhythm/meter	Broad, duple meter; majestic.	Performing forces	Bass (Wotan) with orchestra; focus on trombones (calling Loge); woodwinds and French horns (in magic fire music); harps (in magic sleep music) and brass (Siegfried theme).
Harmony	Rich, chromatic harmony.		
Texture	Continuous orchestral sound.		

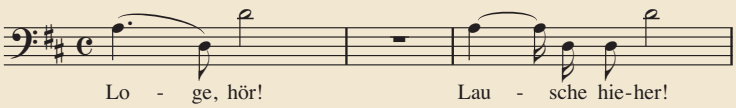
(Wotan clasps Brünnhilde's head in his hands. He kisses her long on the eyes. She sinks back with closed eyes, unconscious in his arms. He gently bears her to a low mossy mound . . . and lays her upon it. He looks upon her and closes her helmet; his eyes rest on the form of the sleeper, whom he covers with the great shield of the Valkyrie. He turns slowly away, then again turns around with a sorrowful look.)

(He strides with solemn decision to the middle of the stage and directs the point of his spear toward a large rock.)

0:00 A forceful trombone passage precedes Wotan's invocation of Loge, god of Fire:



Wotan's evocation of Loge:



Wotan

0:08

Loge, hör'! Lausche hieher!
Wie zuerst ich dich fand, als feurige Gluth,
wie dann einst du mir schwandest,
als schweifende Lohe;
wie ich dich band, bann' ich dich heut'!
Herauf, wabernde Lohe,
umlod're mir feurig den Fels!

Loge, listen! Harken here!
As I found you first, a fiery blaze,
as once you vanished from me,
a random fire;
as I allied with you, so today I conjure you!
Arise, magic flame,
girdle the rock with fire for me!

(He strikes the rock thrice with his spear.)

Loge! Loge! Hieher!

Loge! Loge! Come here!

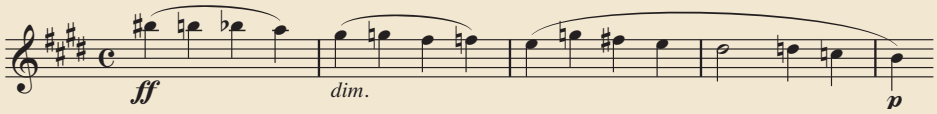
(A flash of flames issues from the rock, which swells to an ever-brightening fiery glow. Bright shooting flames surround Wotan. With his spear he directs the sea of fire to encircle the rock; it presently spreads toward the background, where it encloses the mountain in flames.)

(continued on next page)

1:03 "Magic fire" music, heard in full orchestra:



1:40 "Magic sleep" motive, evoked in descending chromatic line in woodwinds:



1:53 "Slumber" motive, heard in woodwinds:



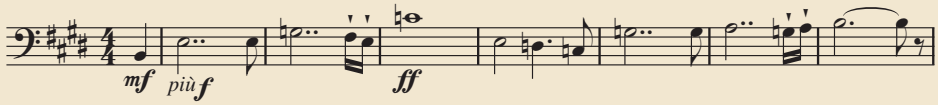
Wotan (singing text to "Siegfried" motive)

2:03 Wer meines Speeres Spitze fürchtet,
durchreite das Feuer nie!

Whosoever fears the tip of my spear
shall never pass through the fire!

(He stretches out the spear as a spell. He gazes sorrowfully on Brünnhilde. Slowly he turns to depart. He turns his head again and looks back. He disappears through the fire.)

2:34 Brass in *fortissimo* announce the "Siegfried" motive; long orchestral closing:



Now try the **Listening Quiz.**

CRITICAL THINKING

1. What innovations did Wagner bring to the world of opera?
2. In what ways do leitmotifs contribute to the shaping of drama?

YOUR TURN TO EXPLORE

Consider an instance of epic-scale multimedia—the *Star Wars* or *Lord of the Rings* movie "cycles," or an MMORPG like World of Warcraft or RuneScape. Can you identify leitmotifs associated with situations, characters, key objects? Do they evolve along with the characters as the drama progresses, and if so, how? How do you think the use of leitmotifs helps shape the dramatic/gaming experience?

CHAPTER 39

Dramatic Devotion: Verdi and Romantic Sacred Music

"I would be willing to set even a newspaper or a letter . . . to music, but in the theater the public will stand for anything except boredom."

—Giuseppe Verdi

KEY POINTS

- Ensemble and choral vocal music grew in popularity during the Romantic era, for both social singing and concert performance.
- Secular genres include unaccompanied songs in three or four parts, especially common in German- and English-speaking traditions. Sacred genres that continued from earlier eras include the oratorio and the Mass.
- Verdi's *Requiem* Mass, one of the masterworks of late Romantic choral repertory, is an example of sacred music transitioning from the church to the concert hall.

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From the beginnings of the Western tradition, there have been struggles about what constitutes appropriate music for worship. Different traditions of plainchant, polyphonic settings, and eventually entire branches of Christianity hinged upon religious leaders' guidelines on what types of music would enhance prayer, and what approaches were too sensual, examples of "the devil's music" intruding on holy turf. These controversies separate Christian traditions of worship to this day: one striking example, the focus of this chapter, comes from the later 1800s, and features an intersection between opera and the sacred tradition of the church, with a result that is both wonderfully expressive and potentially problematic for those who are suspicious of the seductive potential of music.

ENSEMBLE VOCAL MUSIC IN THE NINETEENTH CENTURY

The climate that produced a spreading of the democratic ideal and an enormous expansion of the audience for music was uniquely favorable to ensemble singing, a group activity enjoyed by increasing numbers of amateur music lovers. A tradition of secular ensemble song, with one to three singers to a part, was cultivated by some of the same composers who focused on the Lied (for example, Schubert and

Brahms) and influenced the North American tradition of "barbershop quartet" part-singing that is widespread to this day.

On a larger scale, choral music offered the masses a rewarding outlet for their artistic energies. The repertory centered on the great choral heritage of the past. Nevertheless, if choral music was to remain a vital force, its literature had to be enriched by new works that would reflect the spirit of the time. The list of composers active in this area includes some of the most important names of the nineteenth century: Schubert, Berlioz, Felix and Fanny Mendelssohn, Clara and Robert Schumann, Liszt, Verdi, and Brahms. These composers produced a body of choral music that represents some of the best creative efforts of the Romantic period.

Most of the large-scale genres of choral music cultivated in the nineteenth century were sacred, as they had been in previous centuries: they included the Mass and the oratorio. We have seen that sacred music was originally intended to be performed in church, but by now it had found a wider audience in the concert hall. This was certainly the case with Verdi's *Requiem* Mass.

Verdi's *Requiem*

Although this monumental work sets the Roman Catholic Mass for the Dead, its proportions make it more appropriate for the stage than as a liturgical work for the church. Verdi first conceived writing a Requiem Mass in 1868, on the death of composer Gioachino Rossini, inviting a number of composers to collaborate on a collective tribute and setting the Requiem text *Libera me* ("Deliver me, O Lord") as his contribution. The project never came to pass, but with the death of the famous Italian poet and humanist Alessandro Manzoni, a man Verdi admired greatly, the composer wrote the whole work himself. His *Requiem* —calling for a large chorus, orchestra, and soloists—was performed in May 1874 to commemorate the first anniversary of Manzoni's death, and quickly won acclaim across Europe.



Verdi conducting a performance of his *Requiem* Mass at the Paris Opéra-Comique in 1874.

HERE AND THERE, THEN AND NOW ▪ 6

Verdi and the Power of Music

Verdi's stirring *Requiem* was first performed in 1874, to commemorate the one-year anniversary of the death of Italian writer Alessandro Manzoni. Its premiere, in Manzoni's hometown of Milan, was a huge success and was followed by performances at the La Scala opera house and in Paris at the Opéra-Comique. The fiery music for the *Dies irae* brings to mind the apocalyptic destruction of the world and the Day of Judgment, just as Michelangelo's dramatic *Last Judgment* fresco in the Sistine Chapel does (see illustration), an artwork Verdi most certainly knew and admired.

Today, Verdi's *Requiem* is one of the most widely performed choral masterworks, though no performance could match the emotional impact of those sung in 1943–44 by a pickup choir of about 150. These performances were given in the notorious Nazi concentration camp Terezín in the former Czechoslovakia by Jewish prisoners condemned to die. The project was organized by conductor Rafael Schaechter, an inmate who, understanding the power of music to lift one's spirits and knowing this was their only means of defiance, recruited singers and instrumentalists. In fact, he had to reorganize the choir several times as people were shipped off to the death camps. Some members of the camp's Council of Jewish Elders opposed Schaechter's plan, since Verdi's work is a Catholic Mass. But many others found emotional strength in the music, allowing it to bolster their faltering spirits in the face of death. And Schaechter's mantra—"We can sing to them what we cannot say to them"—gave them a certain determination. The haunting *Libera me* ("Deliver me, O Lord"), was especially telling for those imprisoned. Terezín was different from other death camps: it was the Nazis' "showcase" prison, where inmates were allowed to take part in cultural and artistic activities, but only so that the visiting Red Cross teams would find the conditions acceptable. Out of the more than 150,000 Jews sent there, about 17,000 survived.



Trumpet-playing angels herald the Day of Judgment, in this detail from *Last Judgment*, by **Michelangelo**.

Recently, conductor Murry Sidlin resurrected this historical event in a series of multimedia presentations that includes a performance of the *Requiem* accompanied by images of Terezín and narratives from survivors of the concentration camp. This drama, *Defiant Requiem*, which premiered on PBS on Holocaust Remembrance Day, 2004, is a powerful account of this very dark period in history. One survivor summed up her experience this way: "God sent us Verdi—God sent us the music—God sent us Rafael Schaechter—God sent us the way to live."

iMusic

Verdi: *Dies irae,* from *Requiem* Mass

In His Own Words

"No one understands the meaning of life better than Verdi, no one expressed it better than he did. He was a man among men: this was a risk he wanted to take. If he had been offered the chance to be a god, he would have turned it down, because he wanted to feel a human being and a victor in the fiery circle of our earthly ordeal."

–Arrigo Boito, Verdi librettist

The most powerful part of the work is the *Dies irae* ("Day of Wrath"), a text that deals with the Last Judgment, reminding the listener of the transience of life on earth. Here we will consider the *Libera me* section, which reprises some of the earlier texts and themes, including the *Dies irae* and the *Requiem aeternam* ("Grant them eternal rest") (Listening Guide 30). In a funeral Mass, the *Libera me* is a prayer recited over the coffin, asking for mercy upon the deceased at the Last Judgment. We hear first in this movement a recap of the terrifying strains of the *Dies irae*, proclaiming the Day of Judgment by fire with the full force of the chorus and orchestra. The dramatic mood rekindles as the soprano soloist begs for deliverance. The emotional tension lets up as the *Dies irae* text is sounded from the depths of the choir's bass section, followed by an ethereal, angelic call by the soprano for eternal rest and perpetual light, accompanied very softly by an *a cappella* choir. This sinuously expressive section closes with the soprano's octave leap toward the heavens, sung at an impossible ***pppp*** dynamic level. Verdi's *Requiem* is indeed a fitting tribute to the great man who inspired it; the intensity and emotional depth he instilled in the work are almost without parallel (see HTTN 6).

Despite (or maybe because of) its instant popularity, Verdi's *Requiem* was controversial for the Catholic Church establishment of his time. The composer was not a regular churchgoer, unusual in nineteenth-century Italy, and was suspected to be an agnostic. Conservative elements of the church objected to what they thought was insufficient religious commitment on his part, as well as what they perceived as "excessive theatricality" in the work. They pointed out that Verdi left out some key elements of the ritual text, and contended that the purposes of the original prayers were corrupted by being performed outside the church and in circumstances other than a funeral. Ultimately, Verdi's cultural prestige and the beauty of his music won the day. However, there are still those who believe that —despite its unquestionable expressive power —this *Requiem* is an inappropriate over-the-top distortion of a simple religious ritual.

CRITICAL THINKING

1. How was Romantic choral music similar to and different from choral music in earlier generations?
2. How can Verdi's *Requiem* be viewed as both theatrical and spiritual?

YOUR TURN TO EXPLORE

Find an example of intersections between overlapping sacred and secular traditions: for example, between rhythm-and-blues and gospel, or between various types of rock-and-roll and "Christian rock." What are the similarities in musical style, whether in singing technique, instrumentation, or forms? Are the differences primarily in text/lyrics, or are there other contrasts? If you can compare video examples, how do the performers' self-presentation and interaction with the audience/congregation differ? How might these performances be used in a discussion of what's "appropriate music" for worship?

LISTENING GUIDE 30 5:46

Verdi: *Requiem*, *Libera me*, excerpt

DATE: 1874

GENRE: Requiem Mass

What to listen for

Libera me: Dies irae

Melody	Choral declamation of the theme; answered by rushing strings (descending, then ascending).
Rhythm/meter	Agitated Allegro with accented chords and offbeats (timpani).
Harmony	Pounding chords in a minor key.
Expression	Very loud and forceful, then mood shifts to soft and mysterious.
Performing forces	Soprano solo, chorus, and large orchestra; strong percussion and brass.
Text	Responsory from the Catholic funeral Mass.

Libera me: Requiem aeternam

Melody	Soaring soprano solo; expressive lines and leaps.
Rhythm/meter	Slow-paced duple meter.
Harmony	Begins in minor, then shifts to major; very chromatic.
Texture	Homophonic, chantlike treatment; text carefully declaimed.
Expression	Soft dynamics with careful shaping; peaceful mood (*dolcissimo*, sweetly).
Performing forces	Solo soprano and *a cappella* chorus.

0:00		Forceful chords in the orchestra.
0:05	Dies irae, dies illa [text repeats]	The day of wrath, that day of
0:43	calamitatis et miseriae, dies magna et amara valde.	calamity and misery, a great day of bitterness.

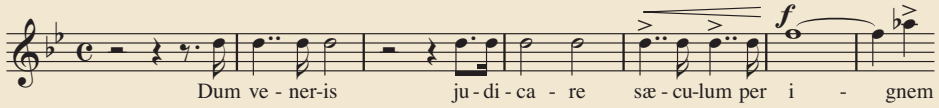
Opening of *Dies irae* in the choir, with octave chromatic lines against loud held notes:



(continued on next page)

1:10	Dies irae, dies illa	The day of wrath, that day of
	calamitatis et miseriae, dies magna et amara valde.	calamity and misery, a great day of bitterness,
1:44	Dum veneris judicare saeculum per ignem.	when Thou shalt come to judge the world by fire.

Rising line in the soprano reflects the increasing urgency of the text:



2:23	Requiem aeternam dona eis, Domine,	Grant them eternal rest, O Lord,
3:00	et lux perpetua luceat eis.	and may perpetual light shine upon them.

Soprano's descending line, with a held note on "eternal" and an octave fall to convey the idea of rest:



Now try the **Listening Quiz.**

Mythical Impressions: Program Music at the End of the Nineteenth Century

CHAPTER 40

"For we desire above all—nuance,
Not color but half-shades!
Ah! nuance alone unites
Dream with dream and flute with horn."
—Paul Verlaine (1844–1896)

KEY POINTS

- **Impressionism** in music is characterized by modal and exotic scales (chromatic, whole tone, and pentatonic), unresolved dissonances, tone combinations such as ninth chords, rich orchestral color, and free rhythm, all generally cast in small-scale programmatic forms.
- The most important French Impressionist composer was Claude Debussy. His orchestral work *Prelude to "The Afternoon of a Faun"* was inspired by a Symbolist poem, and later choreographed by the great Russian dancer Vaslav Nijinsky.
- Debussy and his contemporaries were highly influenced by non-Western and traditional music styles heard at the Paris World Exhibition of 1889.

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There is something about mythological characters that speaks both to essential human nature and to the mystery of the supernatural. They can serve as a resource for a musician, poet, or painter to pull us out of the ordinary, give us a glimpse into the possible. Mythological themes have been especially prominent in Western multimedia, from the sung plays of ancient Greece to contemporary film and role-playing games. A striking example is provided by one of the most famous works of the later 1800s, Claude Debussy's *Prelude to "The Afternoon of a Faun,"* which we will examine in this chapter. Looking backward to ancient mythology and forward to new sound worlds and expressions, it reflects the subtle perspectives of several creative minds through words, sounds, and movement.

SYMBOLISM AND IMPRESSIONISM IN PARIS

Impressionist artists

In the 1860s, breaking with what they considered the static grandiosity of contemporary art, Impressionist painters tried to capture on canvas the freshness of their first impressions and the continuous change in the appearance of their subjects through varied treatment of light and color. A hazy painting by Claude Monet,

Impression: Sun Rising, completed in 1867, was rebuffed by the academic salons of Paris (see illustration below), and **Impressionism** quickly became a term of derision. However, Monet's luminous painting style was eagerly embraced by Parisian artists such as Edgar Degas and Auguste Renoir. We will see how composers like Debussy tried to emulate the use of color and iridescence that characterize this new style.

Symbolist poets

A parallel development in poetry was similarly influential to French composers: the Symbolist movement sought to evoke poetic images through suggestion rather than description, through symbol rather than statement. This literary revolt against tradition gained prominence in the works of French writers Stéphane Mallarmé and Paul Verlaine, both of whom were strongly influenced by the American poet Edgar Allan Poe. Through their experiments in free verse forms, the Symbolists were able to achieve in language an abstract quality that had once belonged to music alone.

TRANSLATING IMPRESSIONS INTO SOUND

Inspired by the Impressionist and Symbolist movements, a number of French composers of the later 1800s also attempted to break from tradition in order to experiment with greater subtlety and expressive ambiguity. The major-minor system, as we saw, is based on the pull of the active tones to the tonic, or rest tone. Impressionist composers regarded this as a formula that had become too obvious. In their works, we do not hear the triumphal final cadence of the Classical-Romantic period, in which the dominant chord is resolved to the tonic chord with the greatest possible emphasis. Instead, more subtle harmonic relationships come into play. Rather than viewing dissonance as a momentary disturbance, composers began to use dissonance as a goal in itself, freeing it from the need to resolve. They taught their listeners to accept tone combinations that had formerly been regarded as inadmissible, just as the Impressionist painters taught people to see colors in sky, grass, and water they had never seen there before. Composers made use of the entire spectrum of notes in the chromatic scale, and also explored the whole-tone scale and others derived from various non-Western musics (see HTTN 7, p. 257).

The Impressionists took painting out of the studio and into the open air; their subject was light. **Claude Monet** (1840–1926), *Impression: Sun Rising.*



Freed from a strong tonal center and rigid harmonic guidelines, composers experimented with new tone combinations such as the **ninth chord**, a set of five notes in which the interval between the lowest and highest tones is a ninth. The effect was one of hovering between tonalities, creating elusive effects that evoke the misty outlines of Impressionist painting.

HERE AND THERE, THEN AND NOW ▪ 7

The Paris World Exhibition of 1889: A Cultural Awakening

In 1889, France hosted a World Exhibition marking the centenary of the French Revolution. The Eiffel Tower was the French showcase for this world's fair, and musicians from around the world performed for a receptive European public. One of the most popular exhibits, from the Indonesian island of Java, featured dancers and gamelan—an ensemble of mainly percussion instruments, including gongs, chimes, and drums. Many classical composers, including Claude Debussy and his compatriot Maurice Ravel, heard this gamelan for the first time. Debussy wrote of its unique sound to a friend: "Do you not remember the Javanese music able to express every nuance of meaning, even unmentionable shades, and which makes our tonic and dominant seem like empty phantoms?" He attempted to capture something of this sound—its pentatonic scale and unusual timbre—in a number of his compositions, including the famous symphonic poem *La mer* (*The Sea,* 1905) and also several piano preludes. Twentieth-century composers continued to explore the unique timbre of the gamelan, among them the bold innovator John Cage (see Chapter 48).

Evening festivities at the Paris Exhibition featured belly dancers and whirling dervishes from the Middle East; African American cakewalk dancers and dancing women from Cambodia (see illustration). It was there too that Debussy was introduced to the music of Hungarian and Spanish Gypsies, and he evoked the strumming style of flamenco guitars in several of his piano works (*The Interrupted Serenade* and *Evening in Granada*).

Maurice Ravel was even more profoundly influenced by this new world of music. Born in the Basque region of France (where the Pyrénées separate France from Spain), Ravel imbued his *Spanish Rhapsody* and his hypnotic *Boléro* (both for orchestra) with rich Iberian color, and his violin work *Tzigane* (*Gypsy,* 1924) with showy, exotic effects. His orchestral song cycle *Sheherazade* (1903) was inspired by the Arabian folktales of the *Thousand and One Nights*.

Today, we do not need to attend a world exposition to experience music from around the world. We have only to tune in a PBS (Public Broadcasting System) station or look on the Internet to find music and dancing that stimulates our eyes, ears, and imagination.



This watercolor of a *Cambodian Dancer* (1906), by the French artist **Auguste Rodin** (1840–1917), reflects the artistic interest in exotic subjects.

iMusic

Jeux de vagues, from *La mer* (Debussy)
Boléro (Ravel)
Tabu Kenilu Sawik: Indonesian gamelan orchestra
Gota (Ghana)
In a Mountain Path (China)

Floating harmonies

These floating harmonies demanded the most subtle colors, and here composers learned new techniques of blending timbres from their counterparts in art. Painters juxtaposed brush strokes of pure color on the canvas, leaving it to the eye of the viewer to do the mixing. Debussy similarly replaced the lush, full sonority of the Romantic orchestra with veiled sounds: flutes and clarinets in their



CLAUDE DEBUSSY (1862–1918)

The most important French composer of the early twentieth century, Debussy was born near Paris and entered the Paris Conservatory when he was eleven. Within a few years, he was shocking his professors with bizarre harmonies that defied the rules. He was only twenty-two when his cantata *The Prodigal Son* won the coveted Prix de Rome. By this time, he had already realized his future style.

The 1890s, the most productive decade of Debussy's career, culminated in the opera *Pelléas and Mélisande*, based on the Symbolist drama by the Belgian poet Maurice Maeterlinck. At first, *Pelléas* was attacked as being decadent and lacking in melody and form, but this opera made Debussy famous. His energies sapped by the ravages of cancer, Debussy died in March 1918, during the bombardment of Paris.

Like artist Claude Monet and writer Paul Verlaine, Debussy considered art to be a sensuous experience. "French music," he declared, "is clearness, elegance, simple and natural declamation," "aiming first of all to give pleasure." His fame rests on a comparatively small output; *Pelléas and Mélisande* is viewed by many as his greatest achievement. Among his orchestral compositions, the *Prelude to "The Afternoon of a Faun"* became a favorite with the public early on, as did *The Sea (La mer)*.

Many of his piano pieces demonstrate an interest in non-Western scales and instruments (he regarded sonata-allegro form as an outmoded formula), which he first heard at the Paris Exhibition in 1889 (see HTTN 7). Debussy also helped establish the French song (*mélodie*) as a national art form. His settings of the French Symbolist poets Verlaine and Mallarmé are exquisite and refined.

MAJOR WORKS: Orchestral music, including *Prélude à "L'après midi d'un faune"* (*Prelude to "The Afternoon of a Faun,"* 1894), Nocturnes (1899), *La mer* (*The Sea*, 1905) • Dramatic works, including the opera *Pelléas et Mélisande* (1902) and a ballet • Chamber music, including a string quartet and various sonatas • Piano music, including two books of preludes (1909–10, 1912–13) • Songs, choral music, and cantatas.

iMusic: *Jeux de vagues*, from *La mer*

The great Russian dancer Vaslav Nijinsky as the Faun in the 1912 ballet version of *Prelude to "The Afternoon of a Faun."* Design by **Léon Bakst** (1866–1924).



dark, velvety registers, violins in their lustrous upper range, trumpets and horns discreetly muted; and over the whole, a shimmering gossamer of harp, celesta, triangle, glockenspiel, muffled drum, and brushed cymbal. One instrumental color flows into another close by, as from oboe to clarinet to flute, in the same way that Impressionist painting moves from one color to another in the spectrum, from yellow to green to blue.

Debussy's *Prelude to "The Afternoon of a Faun"*

Claude Debussy's best-known orchestral work was inspired by a pastoral poem by Symbolist writer Stéphane Mallarmé describing the faun, a mythological forest creature that is half man, half goat, and symbolizes raw sensuality. Debussy intended his music to be a series of "backdrops" that would illustrate the mythological creature and his actions. We can thus consider this work a coming together of visual Impressionism and textual Symbolism through sound.

The work follows the familiar pattern of statement-departure-return (**A-B-A′**), yet the progression is fluid and rhapsodic, with a relaxed rhythm. We first hear a flute solo in the lush lower register. The melody glides along the chromatic scale, narrow in range and languorous (Listening Guide 31). Glissandos on the harp usher in a brief dialogue in the horns, a mixture of colors never heard before.

Next, a more decisive motive emerges, marked *en animant* (growing lively). This is followed by a third theme, an impassioned melody that carries the composition to an emotional climax. The first theme then returns in an altered guise. At the close, antique cymbals (small disks of brass whose rims are struck together gently and allowed to vibrate) play *pianissimo*. "Blue" chords (with lowered thirds and sevenths) are heard on the muted horns and violins, sounding infinitely remote. The work dissolves into silence, leaving us, and the faun, in a dreamlike state.



In *The Boating Party,* by the American painter **Mary Cassatt** (1844–1926), the eye is drawn toward the relaxed mother and child figures. This work features the strong lines and dramatic colors of second-generation Impressionists.

Debussy's symphonic poem was widely performed (as far away as Boston in 1902), but it gained even more prominence when it was choreographed by the great Russian dancer Vaslav Nijinsky (about whom we will learn more in Chapter 41). Nijinsky himself danced the role of the faun (see illustration, opposite), and his sensuous cavorting among the nymphs caused a scandal in Paris: this choreography is often viewed as a turning point in modern ballet. While Nijinsky's choreography helped make Debussy's work all the more successful, it also introduced a problem: to what extent does the meaning added by a dancer/choreographer "shape" the interpretation of a musical work? Does a storytelling choreography go against the subtlety and vagueness of Debussy's Symbolist/Impressionist approach?

CRITICAL THINKING

1. How did composers translate the literary devices of Symbolism and/or the innovative use of color in Impressionist painting into sound?
2. How did non-Western musical ideas affect Debussy and his contemporaries?

Listening Activity

Comparing styles 5: Romantic to twentieth century

YOUR TURN TO EXPLORE

Pick a movie, TV show, or video game that includes music and draws on mythology. How are specific elements like timbre, melody, and harmony used to reinforce certain characters or dramatic moments? How do you think those musical choices contribute to the simultaneously real/unreal quality of mythology?

Debussy: *Prelude to "The Afternoon of a Faun"* *(Prélude à "L'après-midi d'un faune")*

DATE: 1894

GENRE: Symphonic poem

What to listen for

Melody	Lyrical, sinuous melody; chromatic at opening and closing.	Texture	Homophonic; light and airy.
Rhythm/meter	Free-flowing rhythms; sense of floating; lacks pulse; middle section is more animated.	Form	Loose **A-B-A′** structure.
		Expression	Evocative mood; sensual.
		Timbre	Rich colors, especially in the woodwinds.
Harmony	Use of "blue" chords, with lowered thirds.	Performing forces	Strings (with two harps), woodwinds, French horns, and antique cymbals.

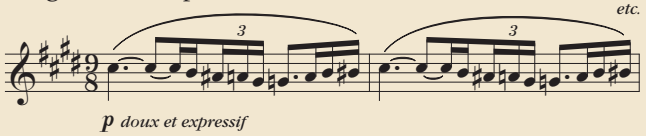
Opening of poem:

Ces nymphes, je les veux perpétuer.
Si clair
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.
Amais-je un rêve?

These nymphs I would perpetuate.
So light
their gossamer embodiment, floating on the air
inert with heavy slumber.
Was it a dream I loved?

A section

0:00 Opening chromatic melody in flute; passes from one instrument to another, accompanied by muted strings and a vague sense of pulse:



B section

2:48 Clarinet introduces a more animated idea, answered by a rhythmic figure in cellos.

3:16 New theme with livelier rhythm in solo oboe, builds in *crescendo*:



4:34 Contrasting theme in woodwinds, then strings, with syncopated rhythms, builds to a climax:



A′ section

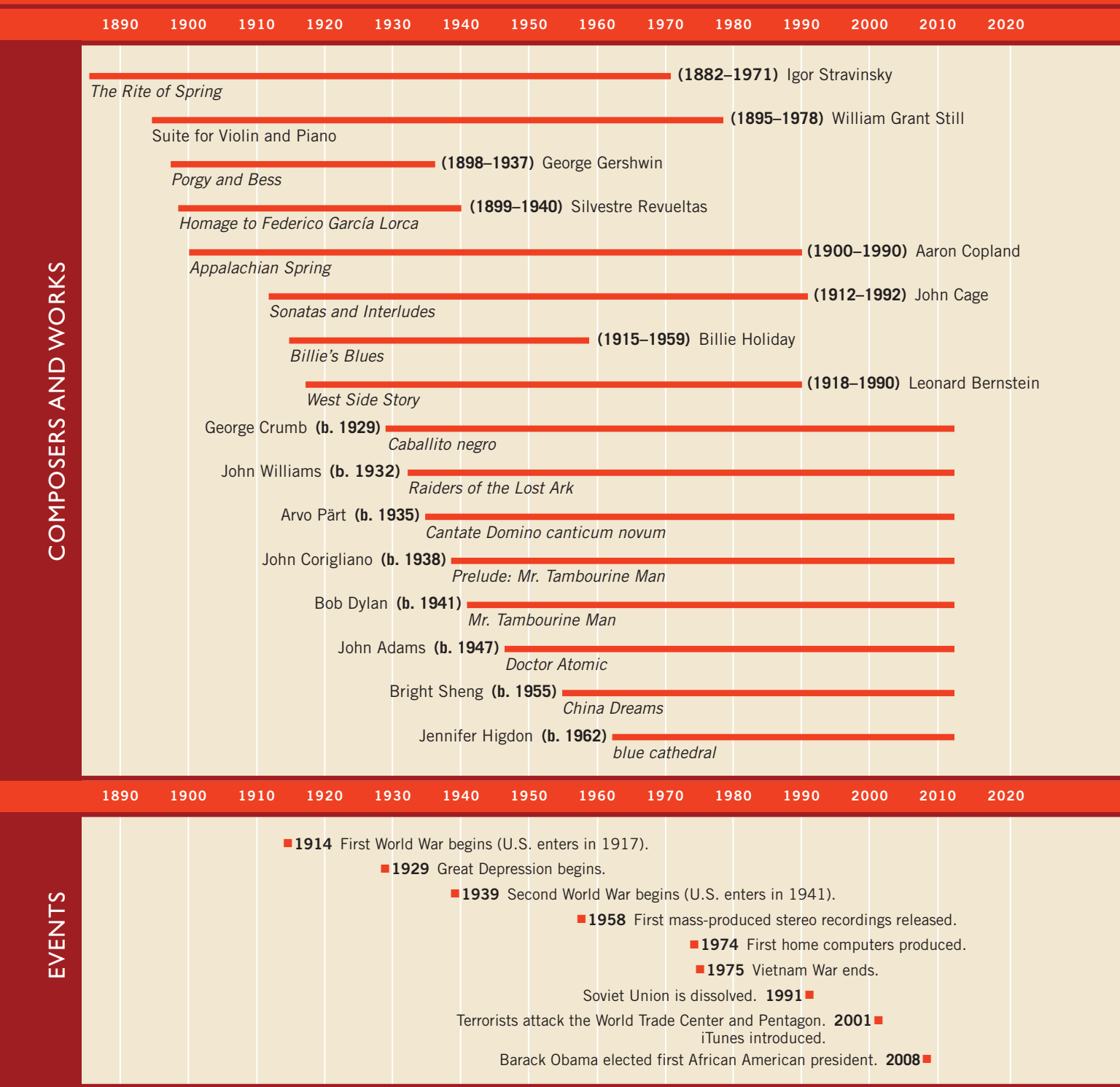
6:22 Abridged return, in a varied setting.

A Comparison of Romantic, Impressionist, and Early Twentieth-Century Styles

	Romantic (c. 1820–1900)	Impressionist (c. 1890–1915)	Early twentieth century (c. 1900–40)
Representative composers	Schubert, Chopin, Berlioz, Fanny Mendelssohn, Verdi, Wagner, Smetana, Brahms.	Debussy, Ravel.	Stravinsky, Schoenberg, Copland, Still, Revueltas.
Melody	Expansive, singing melodies; wide-ranging; many chromatic inflections and dramatic leaps.	Built on chromatic, whole-tone, and non-Western scales.	Instrumental conception; disjunct, wide-ranging; interest in folk tunes.
Harmony	Increasing chromaticism, expanded concepts of tonality.	Weak tonal center; free treatment of dissonance.	Atonality; polychords and polyharmony; tone rows; extremes in dissonance.
Rhythm	Rhythmic diversity, tempo rubato.	Floating rhythm; obscured pulse; no sense of meter.	Changing meter, polyrhythm, syncopation.
Texture	Homophonic (early); increasingly polyphonic in later years.	Homophonic; chords moving in parallel motion.	Contrapuntal, linear movement.
Instrumental genres	Symphonic poem, program symphony, symphony, concerto, ballet; also miniatures.	Programmatic genres, symphonic poem, preludes.	Neo-Classical genres (symphony, concerto), ballet suites.
Vocal genres	Lied (solo), part song, Mass, opera.	Solo song with orchestra, opera.	Solo song with chamber ensemble, opera.
Form	Expansion of forms; interest in continuous as well as miniature programmatic forms.	Short, lyric forms.	Succinct, tight forms; revived older forms.
Audience	Secular music predominant; middle class and aristocratic salons.	Public theaters.	Public concerts, radio broadcasts.
Timbre	Continual change, blend of true colors; experiments with new instruments.	Veiled blending of timbres, muted instruments, shimmering colors.	Bright, lean sound; piano part of orchestra; winds and percussion favored.
Performing forces	New instruments, including English horn, tuba, valved brass, harp, piccolo; larger orchestra; piano is predominant solo instrument.	Harps added; bell-like percussion.	Diverse percussion, non-Western instruments; unusual combinations and ranges of instruments.

Find an interactive version of this chart on **StudySpace.**

MODERN AND POSTMODERN ERAS





African American artist **Faith Ringgold** (b. 1930) celebrates jazz in *Groovin High* (1986).

PART 6

The Twentieth Century and Beyond

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PRELUDE 6

Music as Modern and Postmodern

"The entire history of modern music may be said to be a history of the gradual pull-away from the German musical tradition of the past century."

—Aaron Copland

Modernisms and Postmodernisms

Much of the last century has been characterized by artists' self-conscious attempts to make their art "modern," not only expressing their own creative vision but suggesting progressive directions for others to follow. Because of this, there have been many purposeful departures from tradition, which have often been labeled with a variety of "isms"—Expressionism, futurism, Fauvism, serialism, neo-Classicism, and so on. What these "isms" all have in common is a concern with "making art new." However, the particular strategies through which individuals tried to make music modern were often quite different. This is why it can be useful to think of multiple musical "modernisms," each serving a different creative purpose. We will examine several of them in the chapters to come.

Most modernists did share a wish to reject nineteenth-century models and a suspicion of "popular" or mass culture. And starting in the mid-twentieth century, some artists reacted to *these* concepts by introducing approaches that have come to be called "postmodern." As with modernism, there are several strands of postmodernist music. However, we should keep in mind that the distinction between modernist and postmodernist is sometimes hard to draw. It might be most useful to think of music since 1900 as being characterized by a wide variety of approaches through which composers have struggled with the balance between tradition and innovation, between the creative intensity of "high art" and the imperative of audience accessibility, and between individual expressive goals and community relevance.

The powerful abstraction of African sculpture strongly influenced European art.



EARLY MODERNISM

Just as European and American societies saw great changes in the era from 1890 to 1940, so did the arts witness a profound upheaval. A first wave of "modernist" attitudes took hold just before the advent of the First World War (1914–18), when European arts tried to break away from overrefinement and to capture the spontaneity and the freedom from inhibition that was associated with primitive life (though artists often had a very idealized notion of "exotic" cultures outside

Europe; see illustration on p. 264). Likewise, some composers turned to what they perceived as the revitalizing, vigorous energy of non-Western rhythm, seeking fresh concepts in the musics of Africa, Asia, and eastern Europe.

In the years surrounding the war, two influential arts movements arose: **futurism**, whose manifesto of 1909 declared an alienation from established institutions and a focus on the dynamism of twentieth-century life; and **Dadaism**, founded in Switzerland in 1916. The Dadaists, mainly writers and artists who reacted to the horrors of the war's bloodbath, rejected the concept of art as something to be reverently admired. To make their point, they produced works of absolute absurdity. They also reacted against the excessive complexity of Western art by trying to recapture the simplicity of a child's worldview. Following their example, the French composer Erik Satie (1866–1925) led the way toward a simple, "everyday" music.

The Dada group, with artists like Marcel Duchamp, merged into the school of surrealism, which included Salvador Dali and Joan Miró, both of whom explored the world of dreams. Other styles of modern art included **Cubism**, the Paris-based style of painting in geometric patterns embodied in the works of Pablo Picasso, Georges Braque, and Juan Gris; and **Expressionism**, which made a significant impact on music of the early twentieth century.



Three Musicians, by **Pablo Picasso** (1881–1973), exemplifies the Parisian Cubist style.

Expressionism

While French artists explored radiant impressions of the outer world through Impressionism, their German counterparts preferred digging down to the depths of the psyche. As with Impressionism (Chapter 40), the impulse for the Expressionist movement came from painting. Artists such as Edvard Munch (famous for *The Scream*) influenced the composer Arnold Schoenberg (1874–1951) and his disciples Alban Berg and Anton Webern (as well as writers like Franz Kafka), just as the Impressionist painters influenced Debussy. .

The musical language of Expressionism favored hyperexpressive harmonies, extraordinarily wide leaps in the melody, and the use of instruments in their extreme registers. Expressionist music soon reached the boundaries of what was possible within the major-minor system. Inevitably, it had to push beyond. Schoenberg in fact advocated doing away with tonality altogether by giving the twelve tones of the chromatic scale equal importance—thus creating **atonal** music. Atonality entirely rejected the framework of key. Consonance, according to Schoenberg, was no longer capable of making an impression; atonal music moved from one level of dissonance to another, functioning always at maximum tension, without areas of relaxation. He eventually developed a unifying principle through a technique known as **serialism**, or **twelve-tone** music, in which all twelve tones of the chromatic scale are arranged in a particular order (**row**) throughout a piece.



Arnold Schoenberg's Expressionist painting *The Red Gaze* (1910) is highly reminiscent of Edvard Munch's *The Scream* (1893).

Neo-Classicism

One way of rejecting the nineteenth century was to return to earlier eras. Instead of revering Beethoven and Wagner, as the Romantics had done, composers began to emulate the great musicians of the early eighteenth century—Bach, Handel, and Vivaldi—and the detached, objective style often associated with their music. **Neo-Classical** composers turned away from the symphonic poem and the Romantic attempt to bring music closer to poetry and painting. They preferred absolute to program music, and they focused attention on craftsmanship and balance, a positive affirmation of the Classical virtues of objectivity and control but also of twentieth-century ideals of progress through science. They revived a number of older forms such as toccata, fugue, concerto grosso, and suite, while retaining the traditional symphony, sonata, and concerto. They valued the formal above the expressive; accordingly, the new classicism, like the old, strove for purity of line and proportion.

The Americas and the Avant-Garde

In His Own Words

"From Schoenberg I learned that tradition is a home we must love and forgo."

—Lukas Foss, composer

As Europeans rejected their own Romantic past, Americans saw the opportunity to take the lead in defining the future in the new "American century." The cultural diversity of North America provided many resources to inspire modernist musicians, and their different backgrounds and goals—both creative and social-political—brought them to a variety of styles (some incorporating folk music, blues, and jazz) that we will explore.

As in previous movements, modernism was both a reaction against the past and a distillation of it. The movement transformed a culture and allowed for endless experimentation. One of the elements of modernist art and music is the concept of the **avant-garde**, a French term originally used to describe the part of an army that charged first into battle. Artists who identify as avant-garde distinguish themselves from traditional "high culture" and from mass-market taste, seeking to explore true creativity by breaking from social and artistic conventions.

FEATURES OF EARLY MUSICAL MODERNISM

"To study music, we must learn the rules. To create music, we must break them." — Nadia Boulanger

The New Rhythmic Complexity

Twentieth-century music enriched the standard patterns of duple, triple, and quadruple meter by exploring the possibilities of nonsymmetrical patterns based on odd numbers: five, seven, eleven, or thirteen beats to the measure. In nineteenth-century music, a single meter customarily prevailed through an entire movement or section. Now the metrical flow shifted constantly (**changing meter**), sometimes

Changing meter

with each measure. Formerly, one rhythmic pattern was used at a time. Now composers turned to **polyrhythm**, the simultaneous use of several rhythmic patterns. As a result of these innovations, Western music achieved something of the complexity and suppleness of Asian and African rhythms. This revitalization of rhythm is one of the major achievements of early twentieth-century music.

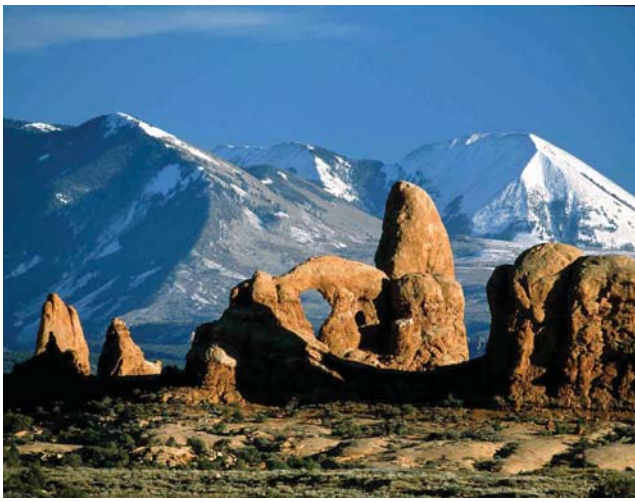
Polyrhythm

Composers also enlivened their music with materials drawn from popular styles. Ragtime, with its elaborate syncopations, traveled across the Atlantic to Europe. The rhythmic freedom of jazz captured the ears of many composers, who strove to achieve something of the spontaneity of that popular style.

The New Melody and Harmony

Nineteenth-century melody is fundamentally vocal in character: composers tried to make the instruments "sing." In contrast, early twentieth-century melody is not conceived in relation to the voice but is more instrumental, abounding in wide leaps and dissonant intervals. Twentieth-century composers have greatly expanded our notion of what a melody is, rejecting the neatly balanced phrase repetitions of earlier music and creating tunes and patterns that would have been inconceivable a century ago.

No single factor sets off early twentieth-century music from that of the past more decisively than the new conceptions of harmony. The triads of traditional harmony gave way to stacked chords with more and more notes added, eventually forming highly dissonant chords of six or seven notes; these created multiple streams of harmony, or **polyharmony**. The new sounds burst the confines of traditional tonality and called for new means of organization, extending or replacing the major-minor system.



Irregular lines and sudden leaps, like those in twentieth-century melodies, characterize this vista from Arches National Park in Utah.

The history of music has partly been the history of a steadily increasing tolerance on the part of listeners. Throughout this long evolution, one factor remained constant: a clear distinction was drawn between dissonance (the element of tension) and consonance (the element of rest). Consonance was the norm, dissonance the temporary disturbance. In many twentieth-century works, however, tension became the norm. Therefore, a dissonance can serve even as a final cadence, provided it is less dissonant than the chord that came before; in relation to the greater dissonance, it is judged to be consonant. Twentieth-century composers taught listeners to accept tone combinations whose like had never been heard before.

Orchestration

The rich sonorities of nineteenth-century orchestration gave way to a leaner, brighter sound, played by a smaller orchestra. The decisive factor in the handling of the orchestra was in using instrumental color not so much for atmosphere as for bringing out the lines of counterpoint and of form. The string section, with its warm tone, lost its traditional role as the heart of the orchestra; attention was

Listening Activity
Previewing early twentieth-century styles

focused on the more penetrating winds. The emphasis on rhythm brought the percussion group into greater prominence, and the piano, which in the Romantic era was preeminently a solo instrument, found a place in the orchestral ensemble.

THE POSTMODERN TURN

Just as early twentieth-century artists, writers, and musicians rebelled against the extreme of Romanticism, so too did mid-twentieth-century artists strive to find new means of expression that turned against the principles of modernism. No one agrees on how to define postmodernism, but this movement encompasses the introduction of popular elements into art; combinative techniques like collage, pastiche, or quotation; and traditional and classical elements. In short, postmodernism opens broad possibilities for artistic expression, and considers all creative efforts, highbrow or lowbrow, to have equal potential for greatness. One stunning architectural example is Frank Gehry's design for the Walt Disney Concert Hall in Los Angeles, the interpretation of which has ranged from a blossoming flower to a sailing ship (see below).

Abstract expressionism

A trend away from objective painting led to **abstract expressionism** in the United States during the 1950s and 1960s. In the canvases of painters such as Robert Motherwell and Jackson Pollock, space, mass, and color were freed from the need to imitate objects in the real world. The urge toward abstraction was felt equally in sculpture, evident in the work of artists such as Henry Moore and Barbara Hepworth. At the same time, a new kind of realism appeared in the art of Jasper Johns, Robert Rauschenberg, and the movement known as **pop art**, which drew its themes from modern urban life: machines, advertisements, comic strips, movies, photography, and familiar objects connected with everyday living.

Pop art

The Walt Disney Concert Hall in Los Angeles, designed by **Frank Gehry** (b. 1929) and completed in 2003, is considered a masterpiece of postmodern architecture.



Postmodernism embraces a complex approach to gender, sexual orientation, and ethnicity in art. African American artist Faith Ringgold, known for her "storybook" quilts that feature narrative paintings with quilted borders, depicts black musicians in the context of life in the 1920s and 30s in *Jazz Series* (see p. 263). Postmodern musicians have also used quotation, creating something unique from the known and familiar (like Jasper Johns's flags; see p. 269)—this is true in vernacular traditions such as hip-hop as well.

Postmodern literature takes many forms and approaches. Among the writers you might know are Kurt Vonnegut (*Slaughterhouse Five*, 1969), Maya Angelou (*I Know Why the Caged Bird Sings*, 1969), Toni Morrison (*Beloved*, 1987), and Amy Tan (*The Joy Luck Club*, 1989). Indeed, even popular works such as J. K. Rowling's *Harry Potter* books (1997–2007) spin out postmodern themes that establish the mythic Harry among our superheroes of today.

Postmodernism in Music



Jasper Johns's (b. 1930) collage *Three Flags* (1958) superimposes three canvasses to play with how the viewer perceives a familiar image.

While a few composers continued the path set out by modernists toward ever stricter organization in music, others looked toward freer forms and procedures. The antirational element in art—stressing intuition, change, and improvisation—was favored by composers such as John Cage, who wrote **chance**, or **aleatoric**, music that left decisions determining the overall shape to the performer or to chance. Just as in the visual arts, the distinctions between elite and popular music are shrinking. We will hear, for example, how John Corigliano uses the popular poetry of folk singer Bob Dylan as the starting point for his own song cycle; and we will see how the film scores of John Williams have entered the realm of art music.

The globalization of society has hugely impacted musical composition, opening up a world of expression that draws on non-Western music and on the rich heritage of African American and Latin American styles, as we will note in the works of Still, Copland, Revueltas, and Gershwin, among others. American composer George Crumb experiments with radical approaches to form and sound, while at the same time looking back to earlier influences. Others, like the Estonian Arvo Pärt, have reverted to a minimalist musical style built on small, repetitive ideas—a concept shared by hip-hop and rock.

Multimedia and performance art pull together visual, aural, spoken, and dramatic modes of expression to challenge our notions of any one genre. The term "happening" was coined in the 1960s to describe a semi-improvised multimedia event that often depended on audience participation. All these techniques, and many more, make up the palette of the contemporary composer.

New Technologies

The most important development in art music during the mid-twentieth century was the advent of electronic music. Two trends emerged simultaneously in the late 1940s and early 1950s. *Musique concrète*, based in Paris, relied on sounds made by any natural source, including musical instruments, that were recorded onto magnetic tape and then manipulated by various means. *Electronische Musik* originated in Cologne, Germany, and was explored by Karlheinz Stockhausen among others; this method used only electronically produced sounds. By the 1960s, compact and affordable synthesizers suited for mass production were being developed by Robert Moog and Donald Buchla, but it was a recording called *Switched-On Bach*, made in 1968 by Walter Carlos (a transgender musician now known as Wendy Carlos), that catapulted the synthesizer and the genre of electronic music to instant fame. The Moog synthesizer was quickly adopted by musicians in a variety of commercial traditions and for film scores, including Stanley Kubrick's *A Clockwork Orange* (1971) and *The Shining* (1980).

Musique concrète

Synthesizers

In 1983, the Yamaha DX7, one of the best-selling synthesizers of all time, was



Robert Moog, creator of the Moog synthesizer.

By the way . . .

Can the Computer Compose Music?

Many composers today apply computing technology to their compositions, allowing the computer to participate in performance or to alter sounds, human or otherwise. Composer, record producer, and multimedia artist Brian Eno coined the term "generative music" for a computer-based approach that produces ever-changing music, using technology to grow "little seeds." As for who gets the credit, he claims that "the basis for computer work is predicated on the idea that only the brain makes decisions and only the index finger does the work." Programs are now capable of complex functions that allow computers to interact in live performance based on external stimuli and to improvise on existing material. Mathematical algorithms and geometric fractals can be used in the compositional process, placing the computer in the role of either creator or participant in the creative process. The bottom line, however, is that the computer does need human assistance to write its programs and to select how it will contribute—it's only in sci-fi movies like *2001: A Space Odyssey* that the computer is all powerful!

MIDI

unveiled. During that same year, a standardized communications protocol known as the Musical Instrument Digital Interface (MIDI) was officially adopted and incorporated into all new music synthesizers, allowing composers to record data such as pitch, duration, and volume on the computer for playback on one or more synthesizers. By the mid-1980s, digital sampling synthesizers, capable of recreating a realistic-sounding grand piano, trumpet, violin, bird call, car crash, or any other sound that can be sampled, became accessible to the average musician. With the affordability of digital synthesizers and personal computers, and their ability to communicate with one another, the digital revolution took the world of electronic music by storm.

Digital synthesizers

Much of the music we hear today as movie and TV soundtracks is electronically generated, although some effects resemble the sounds of conventional instruments so closely that we are not always aware of the new technology. Popular-music groups have been "electrified" for some years, but now most of them regularly feature synthesizers and samplers that both simulate conventional rock band instruments and produce altogether new sounds, as well as electronic resources like Autotune to help them manipulate vocal and instrumental pitch either in the studio or in performance.

Listening Activity

Early to later twentieth century

CRITICAL THINKING

1. In what ways did modernist ideals influence music of the early twentieth century?
2. How does postmodernism differ from modernism? In what way has it shaped recent musical trends?

CHAPTER 41

Calculated Shock: Stravinsky and Modernist Multimedia

"I hold that it was a mistake to consider me a revolutionary. If one only need break habit in order to be labeled a revolutionary, then every artist who has something to say and who in order to say it steps outside the bounds of established convention could be considered revolutionary."

—Igor Stravinsky

KEY POINTS

- Choreographed dance (ballet) was cultivated as an important art form from the Baroque period onward, most notably in Paris and Moscow.
- Russian composer Igor Stravinsky revitalized rhythm by increasing its complexity—using, for example, **polyrhythms** and **changing meters**.
- Stravinsky's early works, including his ballets *The Firebird*, *Petrushka*, and *The Rite of Spring*, are strongly nationalistic; the last evokes rites of ancient Russia through new instrumental combinations and the percussive use of dissonance, as well as polyrhythmic and polytonal writing.

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In every human society, dance plays important social, expressive, and/or religious roles. While dancing faded out of most Christian ritual during the Middle Ages, much Western music since has been designed for dancing, whether simple social types or more elaborate choreographies that tell a story. To this day, much multimedia involves dance (music videos are perhaps the most striking example), which helps to emphasize important aspects of the music and also provides complementary meanings.

BALLET AND WESTERN MUSIC

"Dance is the hidden language of the soul."

—Martha Graham

Ever since the Renaissance, ballet has been central to lavish festivals and theatrical entertainments presented at the courts of European kings and dukes, who often took part in the choreographed events (Louis XIV of France was especially fond of dancing). The eighteenth century saw the rise of ballet as an independent art form, and in the nineteenth, French and Russian ballet achieved preeminence. The great French choreographer Marius Petipa (1818–1910) created dances for



Valentine Hugo's (1887–1968) sketches of the *Sacrificial Dance* from the ballet *The Rite of Spring*, choreographed by Nijinsky.

more than a hundred works, invented the structure of the classic *pas de deux* (dance for two), and brought the art of staging ballets to unprecedented heights.

A significant revitalization of ballet is closely identified with the career of the impresario Serge Diaghilev (1872–1929), whose Paris-based dance company, the Ballets Russes, opened up a new chapter in the cultural life of Europe. He surrounded his dancers—the greatest were Vaslav Nijinsky and Tamara Karsavina—with productions worthy of their talents. He invited artists such as Picasso and Braque to paint the scenery, and commissioned the three ballets—*The Firebird*, *Petrushka*, and *The Rite of Spring*—that catapulted Russian composer Igor Stravinsky to fame.

The Rite of Spring: Collaborative Multimedia

The Rite of Spring was designed as a fully integrated modernist multimedia spectacle, with an innovative choreography by Vaslav Nijinsky (whose provocative approach to Debussy's music had helped build "buzz" for the Ballet Russes) and experimental stage designs by renowned artist Nicholas Roerich. Nijinsky's choreography was considered as groundbreaking as Stravinsky's music: it involved dancers creating jerky and irregular movements with individual limbs, jumping up and down in place, and forming rotating geometric patterns onstage.

Audience members at the premiere, held on May 29, 1913, at the swanky Parisian Théâtre des Champs-Élysées, had been primed for a work that would push the envelope of dance and music. And reaction to the ballet was immediate that first night: mild protests as soon as the initial dissonant notes sounded soon turned to an uproar. Cries of "Shut up!" were heard around the theater from both supporters and detractors, and one critic barked obscenities at the elegantly dressed ladies who found the work offensive: finally the dancers couldn't hear the music, and the show had to be interrupted. When the dust settled, the reactions ranged from "magnifique" to "abominable."

Yet several more performances were given that season, none of which were greeted with such a hullabaloo. And there is some evidence that the management of the Ballets Russes "seeded" some of the individuals who disrupted the premiere, trying to ensure press coverage. While Stravinsky was publicly incensed with the disrespect that had been shown his music, he must have been aware of its shocking and unsettling quality. The very fact that the work was received nega-

IGOR STRAVINSKY (1882–1971)



Born in Russia, Stravinsky grew up in a musical environment and studied composition with Nikolai Rimsky-Korsakov. His music attracted the attention of impressario Serge Diaghilev, who commissioned him to write a series of ballets (*The Firebird, Petrushka, The Rite of Spring*) that launched the young composer to fame. The premiere of *The Rite of Spring* in 1913 was one of the most scandalous in music history. Just a year later, however, when presented at a symphony concert, it was received with enthusiasm and deemed a masterpiece. When war broke out in 1914, Stravinsky took refuge first in Switzerland and then in France. With the onset of the Second World War, he decided to settle his family in Los Angeles; he became an American citizen in 1945. His later concert tours around the world made him the most celebrated figure in twentieth-century music. He died in New York in 1971.

Stravinsky's musical style evolved throughout his career, from the post-Impressionism of *The Firebird* and the primitivism of *The Rite of Spring* to the controlled Classicism of his mature style (*Symphony of Psalms*), and finally to the twelve-tone method of his late works (*Agon*). In his ballets, which are strongly nationalistic, Stravinsky revitalized rhythm, creating a sense of furious and powerful movement. His orchestrations produce a polished, bright sound and a texture so clear that, as Diaghilev remarked, "one can see through it with one's ears."

MAJOR WORKS: Orchestral music, including *Symphonies of Wind Instruments* (1920) and *Symphony in Three Movements* (1945) • Ballets, including *L'oiseau de feu* (*The Firebird*, 1910), *Petrushka* (1911), *Le sacre du printemps* (*The Rite of Spring*, 1913), *Agon* (1957) • Operas, including *Oedipus Rex* (1927) • Other theater works, including *L'histoire du soldat* (*The Soldier's Tale*, 1918) • Choral music, including *Symphony of Psalms* (1930) and *Threni: Lamentations of the Prophet Jeremiah* (1958) • Chamber music • Piano music • Songs.

iMusic: *The Rite of Spring*, Introduction

Theo van Doesburg (1883–1931) explores changing patterns in *Rhythm of a Russian Dance* (1918).



tively by traditionalists made him the darling of the avant-garde, providing crucial support for his rise to prominence as a modernist composer.

Musical Innovation

For more than half a century, Stravinsky reflected several main currents in twentieth-century music. First through his ballets, he was a leader in the revitalization of rhythm in European art music. He is also considered one of the great orchestrators, his music's sonority marked by a polished brightness and a clear texture. *The Rite of Spring*, subtitled "Scenes of Pagan Russia," not only embodies the cult of primitivism that so startled its first-night audience, but also sets forth a new musical language characterized by the percussive use of dissonance, as well as polyrhythms and polytonality.

While later modernist principles would call for more bare-bones ensembles, here the size of the orchestra is monumental. Stravinsky often uses the full force of the brass and percussion to create a barbaric, primeval sound and gives the strings percussive material such as pizzicato and successive down-bow strokes. The overall impact of the orchestration is harsh and loud, with constantly changing colors



The rhythmic arrangement of line and color in *The Dance*, by **Henri Matisse** (1869–1954), is suggestive of the *Dance of the Youths and Maidens*, from Stravinsky's *Rite of Spring*.

(Listening Guide 32). Some of Stravinsky's melodies quote Russian folk songs, and the remaining melodic material, often heard in short fragments, uses limited ranges and extended repetition in a folk-song-like manner. Similarly, within each scene, he minimizes harmonic changes through the use of ostinatos, pedal points, and melodic repetition.

The most innovative and influential element of *The Rite of Spring* is the energetic interaction between rhythm and meter. In some scenes, a steady pulse is set up, only to serve as a backdrop for unpredictable accents or melodic entrances. In other passages, the concept of a regular metric pulse is totally abandoned as downbeats occur seemingly at random. With this ballet, Stravinsky freed Western music from the traditional constraints of metric regularity.

Stravinsky capitalized on the scandal-success of *The Rite of Spring* by having the work performed only orchestrally, detaching it from its original multimedia project. Indeed, he (deceptively) began to claim that the music had always been the driving reason behind the project: that choreography and staging had been afterthoughts. Today, *The Rite* stands as one of the landmarks in twentieth-century symphonic literature. But it never would have come about had it not been for the Ballet Russes and the opportunity the group gave Stravinsky to collaborate on pathbreaking multimedia.

CRITICAL THINKING

1. What elements made *The Rite of Spring* shocking to its first audiences? Do you think it is still shocking today?
2. How did different media contribute to the expressive effect of *The Rite of Spring*?

YOUR TURN TO EXPLORE

Consider the music videos for one of your favorite songs, or any video of music you consider especially meaningful that adds a story line (not just images of musicians playing). How does the dancing or story line help bring out specific elements of the music? Are there aspects of the music/song that you think are obscured or made less effective by the addition of the video/dancing? How might you change the "video track" to bring out different aspects of the music, perhaps ones that you would find more significant?

LISTENING GUIDE 32 4:34

Stravinsky: *The Rite of Spring (Le sacre du printemps)*, Part I, excerpts

DATE: 1913

GENRE: Ballet (often performed as a concert piece for orchestra)

BASIS: Scenes of pagan Russia

SCENARIO: Nicholas Roerich and Igor Stravinsky

CHOREOGRAPHY: Vaslav Nijinsky

SECTIONS:

Part I: *Adoration of the Earth*
- ***Introduction***
- ***Dance of the Youths and Maidens***
- ***Game of Abduction***
- *Spring Rounds*
- *Games of the Rival Tribes*
- *Procession of the Sage*
- *Dance of the Earth*

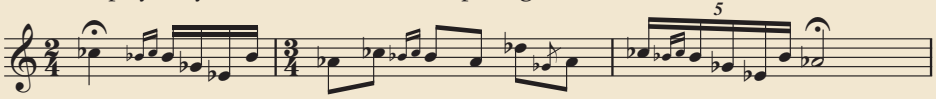
Part II: *The Sacrifice*
- *Introduction*
- *Mystic Circle of the Adolescents*
- *Glorification of the Chosen One*
- *Evocation of the Ancestors*
- *Ritual Action of the Ancestors*
- *Sacrificial Dance*

Introduction (closing measures)

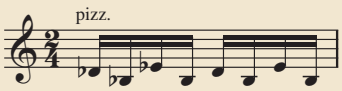
What to listen for

Melody	Disjunct, floating, folk-song melody.	Expression	Haunting mood, represents awakening of the earth; very slow tempo (*Lento*).
Rhythm/meter	Free shifting meter; the four-note rhythmic idea establishes a duple pulse.	Timbre	High-range bassoon with solo clarinets, pizzicato strings.

0:00 Folk tune played by the bassoon, from the opening:



0:12 Pizzicato rhythmic figure in violins:



0:19 Clarinet flourish, followed by a sustained string chord.
0:22 Violin figure returns to establish the meter for the next section.

(continued on next page)

Dance of the Youths and Maidens

What to listen for

Melody	Russian folk-song melodies alternate with nonmelodic sound blocks.	Form	Sectional, with opening section recurring several times (**A-B-A′-C-A-D-E-F-G-A″-F′**).
Rhythm/meter	Basic duple pulse with irregular accents; constant eighth-note motion.	Expression	Forceful, with high energy and changing dynamics.
Harmony	Dissonant chord (polytonal) repeated over and over; sound blocks.	Timbre	Changing instrumental colors throughout.
Texture	Dense, complex polyphony.	Performing forces	Huge orchestra with expanded brass, woodwind, and percussion sections.

0:30 Strings play harsh, percussive chords (**A**), reinforced by eight horns, with unpredictable accents:



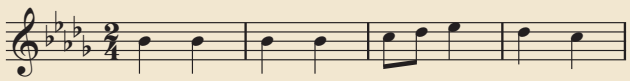
0:37 English horn (**B**) plays the pizzicato motive from the *Introduction*.
0:42 Brief return of the opening accented chords (**A′**).
0:45 Motives combine with new ideas (**C**). Strings continue their chords; English horn repeats its four-note motive; loud brass interruptions and a descending melodic fragment.
1:02 Return of opening accented chords (**A**).
1:10 Bassoon plays syncopated folk melody (**D**), over accented string chords:



1:38 Steady eighth-note pulse (**E**); four-note motive alternates between the English horn and trumpet; scurrying motives in the winds and strings, and sustained trills.
1:50 Four-note motive (English horn, then violins) and sustained trills; low string instructions hit the strings with the wood of their bows (*col legno*).
1:57 French horn and flute introduce a folklike melody (**F**); texture thickens with activity:



2:23 Flutes repeat the theme (from **F**).
2:28 New melody (**G**) appears in trumpets with parallel chords:



2:42 Texture is abruptly reduced; accents of the opening section (**A″**) return; frenetic activity continues.

2:50 Melody (**F′**) in piccolo, then in lutes and strings; unpredictable accents, scurrying activity, and an expanding texture lead to the climax.

Game of Abduction

What to listen for

Melody	Scurrying melodic figures and horn calls, brief folk tune.	Texture	Dense, with shifting activity.
Rhythm/meter	Fast tempo, meter not established; unpredictable accents.	Expression	Frenetic and primitive mood.
Harmony	Harshly dissonant, crashing chords.	Timbre	Quickly shifting instrumental colors.

3:16 Sustained chords, hurrying string sounds, and syncopated accents.

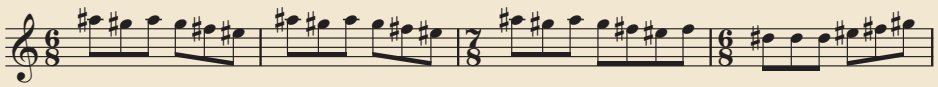
3:20 Woodwinds and piccolo trumpet introduce a folk theme; texture is dense with constantly changing activity and timbres:



3:29 Horns introduce a new motive, alternating the interval of a fourth:



3:48 New thematic idea, in a homorhythmic texture and changing meters:



3:56 Horn motive returns.

4:07 Timpani and full orchestra alternate strong beats; irregular accents.

4:24 Series of loud chords and a sustained trill end the movement.

Now try the **Listening Quiz.**

CHAPTER 42

American Intersections: Jazz and Blues Traditions

"All riddles are blues,
And all blues are sad,
And I'm only mentioning
Some blues I've had."
—Maya Angelou (b. 1928)

KEY POINTS

- **Jazz**, combining elements from African traditions and Western popular and art music, became widespread through sound recording and broadcasting technology in the early twentieth century.
- **Ragtime** developed from an African American piano style characterized by syncopated rhythms and sectional forms, made famous by Scott Joplin, the "King of Ragtime."
- The U.S. involvement in the First World War gave rise to a patriotic voice in music, and facilitated the dissemination of ragtime and jazz throughout Europe.
- **Blues** is a genre based on a repetitive, poetic-musical form with three-line strophes set to a repeating harmonic pattern. Blues and jazz intersected in New Orleans Jazz, and Billie Holiday was a leading singer in that tradition.

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Otto Dix (1891–1969) captures the energy of the Charleston dance craze in *Big City* (1927–28).

Some call **jazz** the "American classical music," and there's no question that the tradition has been associated with the United States for more than a century. The roots of jazz are in West African musical traditions brought to this continent by slaves and developed (sometimes in secret) to both maintain continuity with a lost homeland and provide a creative distraction from hard labor. But jazz was also heavily influenced by Euro-American vernacular traditions, partly through the tradition of minstrelsy (see Chapter 33), which expanded to incorporate African American performers in the later 1800s. Certainly the economic success of jazz was connected to various dance crazes that swept the country from the 1890s into the 1940s. As the century went on, many musicians attempted fruitful "cross-pollinations" between jazz and blues, another tradition rooted in black culture, as well as between jazz and Euro-American cultivated music. Jazz

has since taken many forms, and it remains one of the most vibrant and powerful musical traditions of our day, evolving along with the multifaceted culture of the United States.



Title page of *Maple Leaf Rag* (1899), by Scott Joplin.

RAGTIME, BLUES, AND NEW ORLEANS JAZZ

One of the most influential precursors of jazz was **ragtime**, originally an African American performance style that gained popularity through the performances and sheet music publications of Scott Joplin (1868–1917), known as the "King of Ragtime" and one of the first black Americans to gain importance as a composer. Joplin is best remembered today for his piano rags, which reflect the connection between ragtime and Euro-American social dancing. His best-known work, *Maple Leaf Rag*, features highly syncopated, or ragged, melodies played against an easy, steady accompaniment in the left hand.

An equally important precursor was **blues**, a genre or tradition based on a simple, repetitive, poetic-musical structure. The term refers to a mood as well as a harmonic progression, which is usually twelve (or occasionally sixteen) bars in length. Characteristic is the **blue note**, a slight drop in pitch on the third, fifth, or seventh tone of the scale. A blues text typically consists of a three-line stanza whose first two lines are identical. Its style derives from the work songs of Southern blacks, but may also owe some elements to the folk songs of poor Euro-Americans in the Southern Appalachians—another example of the complexity of identifying purely African American musical traditions.

Blue note

Blues was an essential factor in the development of the "New Orleans jazz" tradition. New Orleans, long a city that facilitated interaction across races and cultures, was where jazz gained momentum through the fusion of ragtime and blues with other traditional styles—spirituals, work songs, and shouts, but also Caribbean traditions and elements of Euro-American vernacular culture. (See HTTN 8.)

Improvisation

New Orleans jazz depended on the players' improvisation to create a polyphonic texture (see BTW, p. 281). The trumpet or cornet played the melody, or an embellished version of it; the clarinet was often featured in a countermelody above the main tune; the trombone improvised below the trumpet and signaled the chord changes; and the rhythm section—string bass or tuba, guitar, banjo, piano, and drums—provided rhythmic and harmonic support. One of the greats of New Orleans jazz was trumpet player and singer Louis "Satchmo" Armstrong (1901–1971; see photo on p. 281), a brilliant improviser and unquestionably the most important single force in the development of twentieth-century jazz. To distinguish his unique melodic-rhythmic style, his admirers coined the term "swing," which became a standard description of jazz.

Louis Armstrong

Chorus

In jazz, a **chorus** is a single statement of a melodic-harmonic pattern, like a twelve-bar blues or thirty-two-bar popular song. Armstrong introduced a number of new features, including solo rather than ensemble choruses. In his solos, only

HERE AND THERE, THEN AND NOW • 8

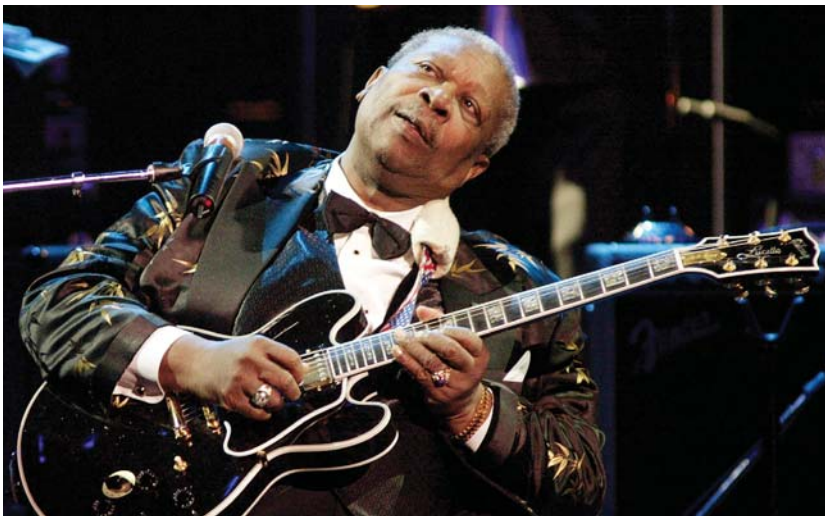
The Roots of Jazz

Jazz draws on traditions from Africa, Europe, and the Americas. The African origins evoke the slave trade from the continent's west coast, often called the Ivory or Gold Coast, and the slaves' musical traditions: singing styles (call-and-response patterns and vocal inflections) and storytelling techniques that have remained alive through oral tradition.

Black music in nineteenth-century America included dancing and the singing of work songs (communal songs that synchronized the rhythm of work) and spirituals (religious folk songs, often with a refrain). The art of storytelling through music and praise singing (glorifying deities or royalty) were other traditions retained by slaves that would contribute to spirituals and blues.

The city of New Orleans fueled the early sounds of jazz. There, in Congo Square, slaves met in the pre–Civil War era to dance to the accompaniment of drums, gourds, mouth harps, and banjos. Their music featured a strong underlying pulse with syncopations and polyrhythm. Melodies incorporated African-derived techniques such as rhythmic interjections, vocal glides, and percussive sounds made with the tongue and throat, and were often set in a musical scale with blue notes (lowered scale degrees on the third, fifth, or seventh of a major scale).

In the years after the Civil War, a new style of music arose in the South, especially in the Mississippi Delta—country, or rural, blues, performed by a raspy-voiced male singer and, by the turn of the century, accompanied by a steel-string guitar. This music voiced the difficulties of everyday life. The vocal lines featured melodic "pitch bending," or blue notes, sung over repeated bass patterns. Among the greatest blues singers were Charlie Patton (1891–1934), Bessie Smith (1894–1937), and the legendary B. B. King ("King of the Blues," b. 1925). This expressive genre has continue to permeate modern popular culture, through such icons as blues-rock artists Janis Joplin and Jimi Hendrix, and the White Stripes' guitarist Jack White.



Singer B. B. King has been dubbed "King of the Blues."

iMusic

Swing Low, Sweet Chariot (spiritual)
When the Saints Go Marching In (New Orleans jazz)

hints of the original tune are recognizable. Through such innovations, jazz was transformed into a solo art that presented improvised fantasias on chord changes. Armstrong's instrumental-like approach to singing ("scat-singing"), his distinctive inflections, and his improvisatory style were highly influential to jazz vocalists, including Billie Holiday, one of the leading female singers in jazz history.

By the way . . .

How Do Jazz Performers Stay Together?

Jazz is an improvisational art that can be mystifying to the listener: how is it that each musician seems to know exactly what to do and when to do it, yet the results are never the same in any two performances? Despite the complexity of the music, each player in the group has a role that is understood by the others, almost like being an actor in a play. And any good jazz musician knows the standard tunes and the underlying chord structure of each tune. The fact that many of these tunes fall into set forms—like twelve-bar blues or thirty-two-bar song form—is also key to understanding how the performers can stay together. For an accomplished jazz musician, these structures are so completely understood that each knows when the next chorus is coming up. The order in which the soloists perform might be prearranged, or not—just a nod of a head can trade the solo off to another performer. As a jazz performance progresses, the improvised solos tend to move away from, or not even refer to, the original tune—you might well have lost it in your ear—but the familiar melody generally reappears near the end in some version that reminds you where the musicians started. These unwritten traditions are what make each jazz performance unique, spontaneous, and so magical.

THE JAZZ SINGER BILLIE HOLIDAY

Billie Holiday had a unique talent that was immediately recognized by other musicians. "You never heard singing so slow, so lazy, with such a drawl," one band leader reminisced. Although she had never received formal vocal training, she had a remarkable sense of pitch and a flawless delivery—a style she learned from listening to her two idols, Bessie Smith (an early blues singer) and Louis Armstrong. We will hear a blues that Holiday wrote and recorded in 1936, and which she performed regularly throughout her career. It is a twelve-bar blues, with a short introduction and six choruses, some of which are instrumental (Listening Guide 33). The first text-verse is a typical three-line strophe, but as the work progresses, the form becomes freer. In the vocal verses, Holiday demonstrates her masterful rhythmic flexibility and talent for jazz embellishments (scoops and dips on notes). In this performance, we hear Artie Shaw's creative clarinet improvisations and Bunny Berigan's earthy, "gutbucket" trumpet playing (displaying an unrestrained, raspy quality of tone).

Holiday's song exemplifies the intersection between jazz and blues, and also reveals the continuing connection between jazz and dance, since the regular musical phrases and repeating structure are perfectly suited to the popular dances of the time. Most jazz of the first half of the 1900s was performed in dance clubs, and patrons would be just as likely to get up and dance to Holiday's song as they would to listen.



Billie Holiday, with jazz trumpeter Louis Armstrong in the 1943 film *New Orleans*.



BILLIE HOLIDAY (1915–1959)

Known as Lady Day, Holiday was born in Philadelphia and grew up in Baltimore. In 1928, with barely any formal education, she moved to New York, where she probably worked as a prostitute. Around 1930, Holiday began singing at clubs in Brooklyn and Harlem, and was discovered three years later by a talent scout who arranged for her to record with the white clarinetist Benny Goodman. This first break earned her $35.

By 1935, Holiday was recording with some of the best jazz musicians of her day. As her popularity increased, she was featured with several prominent big bands—making her one of the first black singers to break the color barrier and sing in public with a white orchestra. She recorded her most famous song in 1939—*Strange Fruit*, about a Southern lynching. With its horrible images of blacks dangling from trees, the song resonated with blacks and whites alike and became a powerful social commentary on black identity and equality.

By the 1940s, Holiday's life had deteriorated, the result of alcohol, drug abuse, and ill-chosen relationships with abusive men. She began using opium and heroin, and was jailed on drug charges in 1947. Her health—and her voice—suffered because of her addictions, although she still made a number of memorable recordings. She died of cirrhosis of the liver in 1959, at the age of forty-four.

SELECTED RECORDINGS: *God Bless the Child* and *Billie's Blues* (on S), both on the album *Lady Day: The Best of Billie Holiday; Fine & Mellow* and *Strange Fruit*, on the album *Strange Fruit*.

CRITICAL THINKING

1. What were some of the traditions that led to the development of jazz?
2. What were connections between ragtime and jazz? Where does the blues fit in?

YOUR TURN TO EXPLORE

Find an example of a jazz performance by one of the renowned singers of the twentieth century (like Ella Fitzgerald or Louis Armstrong) or a more recent jazz singer of your choosing. How does the singer's approach to syncopation and blue notes and other elaborations compare with the one taken by Holiday in *Billie's Blues*? How do the instrumentalists interact with the singer? How do any extended instrumental solos compare with the ones on the LG recording? If you find a video recording, what is the venue for the performance (concert hall, dance club?), and how is the performer interacting with the audience (and what is the audience engagement/response)? How does this compare with the other repertories we've been considering?

LISTENING GUIDE 33 2:38

Holiday: *Billie's Blues*

DATE: Recorded 1936

GENRE: 12-bar blues

What to listen for

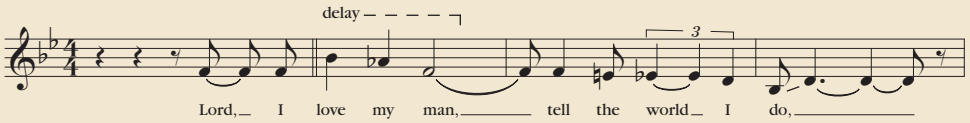
Melody	Syncopated melodies with pitch inflections; free improvisations.	Form	12-bar blues (introduction and six choruses; choruses 2, 3, 6 are vocal).
Rhythm/meter	Slow tempo, 4/4 meter; steady rhythmic accompaniment under more complex, flexible solo lines.	Expression	Laid-back feeling, different moods in the solos.
Harmony	Repeated harmonic progressions for each chorus (I–IV–I–V–I).	Performing forces	Billie Holiday, vocal, with trumpet, clarinet, piano, guitar, string bass, and drums.
Texture	Polyphonic, with countermelodies against a solo voice or instrument.	Text	Chorus 2 = typical blues text; the others are more free.

0:00 **Introduction** (4 bars)—bass and piano.

0:07 **Chorus 1**—ensemble (12 bars).

0:32 **Chorus 2**—vocal (12 bars): Lord, I love my man, tell the world I do,
I love my man, tell th' world I do,
But when he mistreats me, makes me feel so blue.

Opening of first vocal chorus, showing syncopated line, with slide at the end:



0:56 **Chorus 3**—vocal (12 bars): My man wouldn' gimme no breakfast,
Wouldn' gimme no dinner,
Squawked about my supper 'n put me outdoors,
Had the nerve to lay a matchbox on my clothes;
I didn't have so many but I had a long, long ways to go.

1:21 **Chorus 4**—solo clarinet improvisation (12 bars).

1:45 **Chorus 5**—solo trumpet improvisation (12 bars).

2:11 **Chorus 6**—vocal (12 bars): Some men like me 'cause I'm happy,
Some 'cause I'm snappy,
Some call me honey, others think I've got money,
Some tell me, "Baby you're built for speed,"
Now if you put that all together,
Makes me ev'rything a good man needs.

CHAPTER 43

Modern America: Still and Musical Modernism in the United States

"What are the qualities which must be inherent in the person who aspires to write music? First, and most important, is the ability to induce the flow of inspiration, that indefinable element which transforms lifeless intervals into throbbing, vital, and heartwarming music."

—William Grant Still

KEY POINTS

- American composers of the early twentieth century sought to define a unique tradition of American modernism.
- The **Harlem Renaissance** was a cultural movement in the 1920s and 30s that highlighted African American contributions to the country's cultural heritage.
- African American composer William Grant Still broke numerous racial barriers in the art-music tradition. His Suite for Violin and Piano looks to three black visual artists for inspiration.

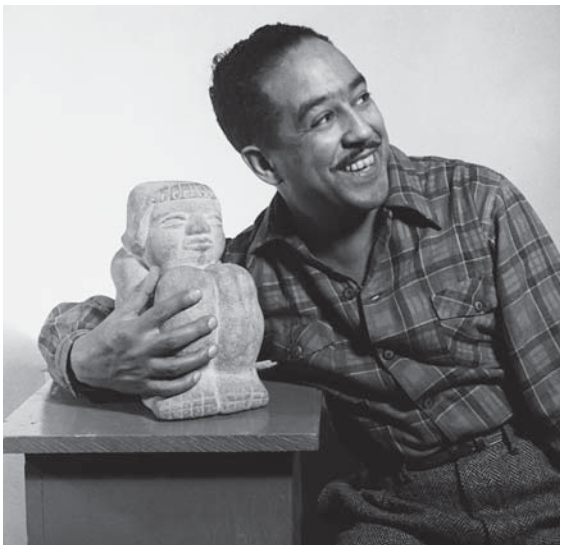
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How can or should music reflect the identity of the composer? Romanticism introduced the ideal of autobiographical expression by the creative individual, and nationalism added the question of group identity, leaving artists to struggle with striking a balance between those two mandates. The 1920s and 30s were a time when African American artists in many media banded together to identify creative outlets for blacks that would both pay tribute to their heritage and recognize individual excellence regardless of race or ethnicity. One of the most prominent and successful musicians who joined this effort, William Grant Still, is now regarded as a pioneer both in the search for a "modern American sound" and in opening a wider range of musical opportunities for African Americans.

THE HARLEM RENAISSANCE

In the early 1900s, economic opportunity brought increasing numbers of African Americans to New York City, and specifically to the northern part of Manhattan called Harlem. By the beginning of the economic boom of the 1920s, a contemporary poet referred to Harlem proudly as "not merely a Negro colony or community, [but] a city within a city, the greatest Negro city in the world." Building on a growing sense of a new black cultural identity, a book of essays called *The New Negro* was published in 1925, edited by philosopher Alain Locke, a Harvard gradu-

The New Negro





African American poet **Langston Hughes**, left, and *Gamin*, a sculpture by **Augusta Savage** (1892–1962). Both Hughes and Savage were important Harlem Renaissance figures.

ate who became the first African American Rhodes scholar. Locke and the other authors of *The New Negro* encouraged their fellow black artists to look to Africa for inspiration on how to shape their American future, and the essays spoke about racial equality and pride in black cultural heritage.

The ideas from the essays in *The New Negro* are credited with sparking the so-called **Harlem Renaissance,** a literary, artistic, and sociological movement that highlighted African American intellectual life in the 1920s and 30s. The most important literary figure associated with the movement was Langston Hughes (1902–1967), a poet and novelist whose works, depicting the struggles of working-class blacks, radiated black pride. A frequent visitor to the Harlem jazz clubs, Hughes wrote verse that imitated the rhythms and flow of jazz, thus creating a new kind of poetry that was understood as uniquely African American. Most jazz musicians, including Duke Ellington and Billie Holiday, gained early recognition performing in Harlem clubs as well, one of which was the famous Cotton Club. African American musicians uniformly rejected the stereotyped images that had been popular in minstrel shows and worked to break down the long-standing prejudice against black musicians and artists. Among these crusaders was William Grant Still, whose creative efforts were focused on creating an art-music tradition that would fuse modernist and African American creative concerns.

Langston Hughes

Still's Suite for Violin and Piano

In choosing the genre of the suite, which had long been part of the European dance and programmatic tradition, Still was able to draw on an established genre (one that reflected the modernist neo-Classical trend) and also to evoke images that he felt exemplified the artistic efforts of black America in a progressive way. He based each movement on a different artwork by African American artists. The spirited first movement was inspired by the sculpture *African Dancer* by Richmond Barthe, a noted Harlem Renaissance artist. The second movement evokes the expressive



WILLIAM GRANT STILL (1895–1978)

Still grew up in Little Rock, Arkansas. His parents, both educators, encouraged his early music studies on violin. He left college to work as a professional musician in Memphis and then New York, earning a reputation as an arranger for radio and musical theater, while continuing his classical music studies with French-born composer Edgard Varèse. Still deliberately moved away from the avant-garde, however, to find his original voice in the music of his black cultural heritage.

His first symphony, the *Afro-American*, was premiered in 1931 by the Rochester Philharmonic Orchestra: the first symphony by an African American composer to be performed by a major American orchestra. The symphony brought him numerous commissions from major orchestras, including the New York Philharmonic. In 1934, he won a Guggenheim Fellowship and moved to Los Angeles, where he wrote film and television scores. An opera, *Troubled Island*,was produced by New York's City Opera in 1949, marking another first for an African American composer. Still was recognized with many honorary degrees during his last years, and wrote theme music for such popular TV series as *Gunsmoke* and *Perry Mason*. He remained in Los Angeles until his death in 1978.

In his music, Still looked to writers and artists of the Harlem Renaissance for inspiration, including the renowned poet Langston Hughes, whose libretto he set for *Troubled Island*, on the struggles of the Haitian people. For his bluesy Suite for Violin and Piano, he was inspired by black visual artists.

MAJOR WORKS: Orchestral music, including four symphonies (No. 1, *Afro-American Symphony*, 1930) • Orchestral suites • Film scores • Stage works, including four ballets (*La Guiablesse*, 1927, *Sahdji*, 1930) • Eight operas, including *Troubled Island* (1937–49) • Chamber music, including Suite for Violin and Piano (1943) • Vocal music, including *Songs of Separation* (1949) and spiritual arrangements • Piano music • Choral music.

mood of *Mother and Child* by Sargent Johnson, one of the first Californian black artists to achieve fame. And the rhythmically charged closing movement draws on the impish humor of *Gamin* by Augusta Savage, the most prominent African American woman artist of her day. The sculpture (see p. 285) captures the confident image of a street-smart kid in Harlem ("gamin" suggests a street urchin).

The movements of the suite all employ modal harmonies and melodies featuring lowered thirds and sevenths, typical of the blues. Throughout his career, Still favored blues as source material for his music, explaining that "they, unlike spirituals, do not exhibit the influence of Caucasian music." The last movement of the suite zips along with a flashy and syncopated violin line accompanied by an insistent bass that resembles the jazz piano style known as **stride**. Sometimes called Harlem stride piano, this style evolved from ragtime and features a regular four-beat pulse with left-hand chords on the second and fourth beats. The movement unfolds in sections, sometimes engaging the piano and violin in a call-and-response exchange, but it keeps returning to the opening exuberant idea, varied with ornamentation and dazzling glissandos in the violin (Listening Guide 34).

Stride piano

Not all members of the concert music establishment embraced blues and jazz as compositional resources. And while the Harlem Renaissance was a powerful

LISTENING GUIDE 34 2:07

Still: Suite for Violin and Piano, III

DATE: 1943

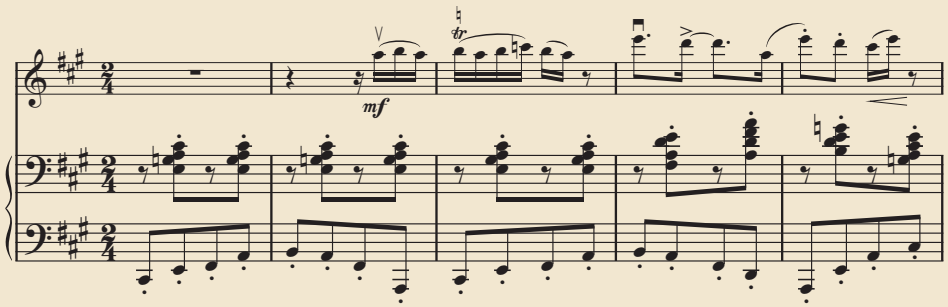
GENRE: Suite for violin and piano

MOVEMENTS: I. Majestically and vigorously (based on Richmond's Barthe's *African Dancer*)
II. Slowly and expressively (based on Sargent Johnson's *Mother and Child*)
III. Rhythmically and humorously (based on Augusta Savage's *Gamin*)

What to listen for

Melody	Bluesy, short, syncopated ideas, with flatted third and seventh scale tones; ideas exchanged between violin and piano.
Rhythm/meter	Quick 2/4 meter; rhythmic and highly syncopated, with chords played on offbeats.
Harmony	Modal, with blues chords; stride bass; use of ostinatos.
Texture	Mostly homophonic.
Form	Sectional form, with four- and eight-measure ideas; opening returns frequently.
Timbre	Violin trills, glissandos, and double stops.
Expression	Playful and humorous; evokes image of cocky street kid depicted by sculpture.

0:00 Four-measure introduction in piano, with ostinato bass and offbeat chords.
0:05 Violin enters with syncopated line, four-measure idea in fragments, with stride piano accompaniment:



0:26 Rising line to a new syncopated violin idea, accompanied by a syncopated, more active piano part.
0:35 Low-range, repeated-note idea in violin, against moving piano line.
0:45 Piano takes over low-range melody, with violin playing double stops.
0:56 Opening motive returns, varied, in violin; piano is more syncopated.
1:06 Humorous repeated-note exchange between piano and violin.
1:17 Opening motive returns in violin, includes glissando and more active piano accompaniment.
1:27 Repeated-note idea is developed in violin.
1:38 Recapitulation of opening, including brief piano introduction.
1:59 Coda, with rising violin line, then triumphant double-stop chords and glissando to the last chord.

cultural moment for the growth of black cultural prestige, its supporters were more interested in fostering musical traditions that they understood as more thoroughly African American—blues, jazz, and spirituals—than in encouraging the development of modernist art music. To this day, there are still too few African Americans involved in shaping the idea of an American art-music tradition; though as the twenty-first century progresses, an increasing interaction of musical styles and repertories is helping to bring a wider range of voices into that dialogue.

CRITICAL THINKING

1. How does the music of William Grant Still fit the ideals of the Harlem Renaissance?
2. Why would the proponents of the Harlem Renaissance have been more interested in jazz and blues than in modernist art music?

YOUR TURN TO EXPLORE

Seek out works by African American art-music composers of the twentieth and twenty-first centuries. (Three examples are Will Marion Cook, Undine Smith Moore, and Olly Wilson; how might you go about finding more?) How have these individuals chosen to incorporate their heritage into their compositions in ways similar to or different from Still's approach? Are their approaches to racial/ethnic heritage different from the way European or European-American composers have used their own heritage as inspiration?

CHAPTER 44

Folk Opera? Gershwin and Jazz as "Art"

"Jazz has contributed an enduring value to America in the sense that it has expressed ourselves."

—George Gershwin

KEY POINTS

- By the turn of the twentieth century, New York City had become the cultural center of America, witnessing the rise of the Broadway musical and the sheet-music business by **Tin Pan Alley** composers.
- The 1930s saw the advent of the **swing era** (or **big-band era**) and the brilliantly composed jazz of Duke Ellington.
- Best known for his Tin Pan Alley songs and musical theater productions, George Gershwin sought to unite elements of jazz and the European concert tradition. His masterpiece is his "folk opera" *Porgy and Bess*.

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Several musicians of the mid-1900s, both African- and Euro-American, attempted to bring the jazz tradition forward not only as a booming commercial tradition but also as a distinctive and cultivated voice. While their music was not only creatively outstanding but also financially successful and influential on other musicians, they were criticized both for "whitewashing" an African American tradition and for introducing commercial music into the lofty halls of art. In this, they joined a long line of creative artists who have been accused of "selling out" the purity of their musical heritage, a line that continues to this day. We will consider the case of one of the most beloved composers of the early twentieth century, George Gershwin, whose all-too-short life was dedicated to the proposition that jazz could be as expressive an art form as any European-derived tradition.

TIN PAN ALLEY AND POPULAR MUSIC IN THE EARLY TWENTIETH CENTURY

By the late nineteenth century, New York City was the center of music publishing. The term "Tin Pan Alley" refers to the writers and publishers of popular music, many of whom set up business on W. 28th Street in Manhattan. Perhaps the most successful Tin Pan Alley composer was Irving Berlin (1888–1989), whose first hit song, *Alexander's Ragtime Band*, set off a ragtime craze worldwide; he followed

Irving Berlin



The cover to the sheet music of George M. Cohan's famous First World War song *Over There* (1917).

this with such timeless songs as *White Christmas* and *Easter Parade*, among many others (it's estimated he wrote more than 1,500).

In 1917, the United States officially entered the First World War, an act that spurred the composition of patriotic songs, marches, and love ballads. Songwriter George M. Cohan's inspirational *Over There* (see illustration), announcing that "the Yanks are coming," resounded across oceans and eventually won him the Congressional Gold Medal of Honor. The war helped spread American music abroad, in part through the efforts of James Reese Europe (1881–1919), an African American musician and army band leader who introduced ragtime and early jazz styles to France. Upon his return home in 1919, he stated, "I have come from France more firmly convinced than ever that Negros should write Negro music. We have our own racial feeling and if we try to copy whites, we will make bad copies."

America came out of the "Great War" a changed country. The next decade, known as the Roaring Twenties, witnessed the growth of radio and the rising popularity of films as well. The 1920s were relatively prosperous and brought on many social changes, including Prohibition, which banned the manufacture and sale of alcohol; the ratification of the Nineteenth Amendment, granting women the right to vote; the Harlem Renaissance, celebrating African American literary and artistic culture; and the "jazz age," which furthered the ballroom culture across the United States.

In 1929, the booming world economy suffered a huge setback with the Wall Street crash, and the country settled into a decade-long Great Depression, the most serious economic collapse in the history of the United States. Tin Pan Alley faded, but the jazz club scene, as well as films and Broadway musical theater, allowed a brief escape from the difficulties of the era.

Duke Ellington (piano) and his band in a movie still from the MGM musical *Cabin in the Sky* (1943).



Duke Ellington and the Swing Era

In the 1930s and 40s, early jazz gave way to the **swing**, or **big-band**, **era**. Bands needed arranged and composed music—that is, written down, rather than improvised—and one musician who played a major role in its development was Edward Kennedy "Duke" Ellington (1899–1974). Ellington was not only a gifted jazz pianist but also an unrivaled orchestrator. His approach was encouraged by the proponents of the Harlem Renaissance, who argued that jazz's "great future" could only come if artists moved beyond "the vulgarities and crudities of the lowly origin." Ellington's orchestral palette was much richer than that of the New Orleans band. In the early big-band years, it included two trumpets, one cornet, three trombones, four saxophones, two string basses, guitar, drums, vibraphone, and piano, and it expanded from there. In 1939, Ellington began a collaboration with Billy Strayhorn, a classically trained pianist who served as an arranger and composer for the band; together they achieved an unparalleled success in their performances and recordings, composing suites, tone poems, ballets, and even sacred music.

GEORGE GERSHWIN AND "CULTIVATED JAZZ"

George Gershwin was one of the most gifted American composers of the twentieth century. Not content with his outstanding commercial successes through Tin Pan Alley and Broadway songs, and also inspired by the goals of the Harlem Renaissance, Gershwin joined those who sought to expand jazz into the cultivated sphere. A number of his instrumental works were both groundbreaking and much loved from their premiere—most notably *Rhapsody in Blue*, which was premiered at a concert entitled "An Experiment in Modern Music," held on Lincoln's birthday, February 12, 1924. The concert, conducted by Paul Whiteman, was billed as a radical new approach to a uniquely American art-music sound, one that included jazz: it was attended by prominent critics and composers, and Gershwin's *Rhapsody* was immediately hailed as the highlight of the event, though debates have continued to this day about whether it can properly be understood as jazz.

"An Experiment in Modern Music"

Gershwin's *Porgy and Bess*

Gershwin's most ambitious attempt at bringing jazz into the art tradition, and perhaps his masterpiece, is *Porgy and Bess*. The composer called it a folk opera, purposefully juxtaposing two concepts that had previously been understood as incompatible. The story is set in a South Carolina tenement, and puts an African American spin on long-standing operatic topics of love and betrayal. *Porgy and Bess* falls somewhere between opera and musical theater, featuring continuous music and recurring themes similar to Wagner's use of leitmotifs and a seriousness



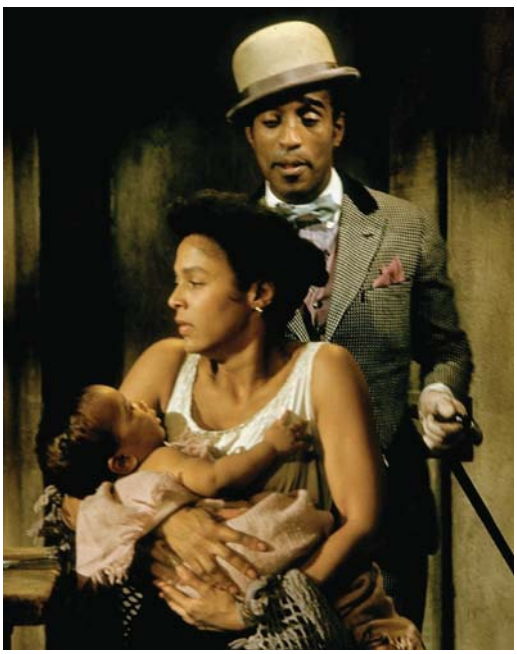
GEORGE GERSHWIN (1898–1937)

Gershwin grew up in Manhattan, where he worked as a song plugger for a Tin Pan Alley publisher. A pianist, he pitched new releases by playing and singing them for customers. "This is American music," he told one of his teachers, "This is the kind of music I want to write." He had his first big hit in 1920, with the song *Swanee,* recorded by Al Jolson.

During the 1920s, Gershwin won international acclaim with his beloved *Rhapsody in Blue*, premiered in 1924 by the Paul Whiteman Orchestra. This was followed by his Concerto in F (1925) and the tone poem *An American in Paris* (1928). He also had a string of hit musicals, beginning with *Lady, Be Good* (1924), his first collaboration with his brother Ira, who wrote many of his song lyrics. Gershwin wrote enduring film scores, including *Shall We Dance* (1937, featuring the song *They Can't Take That Away from Me*), starring Fred Astaire and Ginger Rogers. His folk opera *Porgy and Bess* is perhaps his masterpiece. He died of a brain tumor in 1937, at only thirty-nine.

In his music, Gershwin achieves an appealing rhythmic vitality through the use of syncopation, blue notes, and an "oom-pah" accompaniment typical of jazz piano style. His harmonic language extends from diatonic to very chromatic, with sudden shifts in tonality. His melodies range from declamatory to highly lyrical, and his forms are typical blues and song structures. No master has achieved this union of styles—popular and classical, vernacular and art—more successfully than Gershwin.

MAJOR WORKS: Orchestral works, including *Rhapsody in Blue* (1924, for piano and jazz orchestra), Concerto in F (1925), and *An American in Paris* (1928) • Piano music • More than 30 stage works, including *Strike Up the Band* (1927), *Girl Crazy* (1930), *Of Thee I Sing* (1931), and *Porgy and Bess* (1935) • Songs for films, including *Shall We Dance* (1937) • Other songs (such as *Swanee*, *Oh, Lady Be Good*, *They Can't Take That Away from Me*, *The Man I Love*).



The lullaby *Summertime* is heard in a scene from the 1959 movie version of Gershwin's *Porgy and Bess*, starring Dorothy Dandridge as Bess and Sammy Davis Jr. as Sportin' Life.

never before heard on the Broadway stage, but also a number of memorable and "excerptable" song-and-dance numbers. Gershwin insisted that the entire cast should consist of classically trained black singers—a controversial decision, but one that he felt would both provide opportunity for undervalued performers and ensure that the interpretation would be as authentic as possible.

The famous opening aria, *Summertime*, is a melancholy song that evokes an African American spiritual, with its relaxed tempo, swaying intervals, gentle syncopations, blue notes, and expressive microtonal dips in pitch. It unfolds in a straightforward strophic form, set in a poignant minor key that anticipates the tragedy to come (Listening Guide 35). The song is reprised several times throughout the opera, and notably near the end, when Bess sings it before she leaves Porgy and heads to New York.

In *Porgy and Bess*, Gershwin realized his dream of transforming jazz into an art tradition. His success lit a beacon for composers like Leonard Bernstein (Chapter 47), who claimed

LISTENING GUIDE 35 2:26

Gershwin: *Summertime*, from *Porgy and Bess*

DATE: 1935

GENRE: Aria from folk opera

CHARACTERS: Porgy, a crippled beggar (bass-baritone)
Bess, Crown's girl (soprano)
Crown, a stevedore (baritone)
Clara, Jake's wife (soprano)
Jake, a fisherman (baritone)
Sportin' Life, a dope peddler (baritone)

What to listen for

Melody	Languid melody, plays on interval of a third; regular phrasing; high pitch on the last chord, then a downward slide.	Form	Strophic (two verses), with variations, brief introduction, interlude, and closing.
Rhythm/meter	Rhythmic subtleties and gentle syncopation.	Expression	Vocal inflections (dips, slides, blue notes).
Harmony	Minor key, with rich chromaticism.	Performing forces	Soprano and orchestra; backup chorus on our recording.
Texture	Homophonic, with instrumental lines alternating with the voice.	Text	By librettist DuBose Heyward.

0:00 Orchestral introduction.

Gently syncopated vocal line opens with the interval of a third:



0:21 Summertime an' the livin' is easy,
Fish are jumpin', an' the cotton is high.
Oh, yo' daddy's rich, an yo' mamma's good lookin',
So hush, little baby, don't you cry.

1:21 One of these mornin's you goin' to rise up singin';
Then you'll spread yo' wings an' you'll take to the sky
But till that mornin' there's a' nothin' can harm you
With Daddy and Mamma standin' by.

Now try the **Listening Quiz.**

that for later generations of composers, "jazz entered their bloodstream, became part of the air they breathed, so that it came out in their music. . . . [They] have written music that is American without even trying." On the other hand, some

African Americans (including Duke Ellington, who later changed his mind) were suspicious of this Euro-American depiction of their culture, fearing a continuation of racist stereotypes, also since the story features episodes of drugs and violence. Still, many black artists expressed high estimation for the opportunities the work provided, one going as far as calling Gershwin "the Abraham Lincoln of Negro Music." In many ways, *Porgy and Bess* is not only a powerful artwork but a reflection of the complexity of race relations in the United States.

CRITICAL THINKING

1. How does New Orleans jazz differ from big-band jazz?
2. How have jazz and concert-music styles been combined? By whom have they been combined, and why?

YOUR TURN TO EXPLORE

Find a recording of a Tin Pan Alley song by George Gershwin (for example, *I Got Rhythm*, *Lady Be Good*, *But Not for Me*, *The Man I Love*, or another) and compare it with the recording of *Billie's Blues*. What musical similiarities do you hear (in blue notes, syncopation, other melodic or rhythmic elements), and what differences? Do you think it's legitimate to think of Gershwin's compositions as jazz? Why or why not? Why might it matter whether this is jazz, and to whom?

Sounds American: Copland and Musical Nationalism in the United States

CHAPTER 45

"I no longer feel the need of seeking out conscious Americanism. Because we live here and work here, we can be certain that when our music is mature it will also be American in quality."

—Aaron Copland

KEY POINTS

- The great bandmaster and composer John Philip Sousa fostered the American **wind band**, a tradition long associated with the popular spirit of the United States.
- American composer Aaron Copland used the sacred folk song *Simple Gifts* in his famous ballet *Appalachian Spring*, commissioned by the great choreographer/dancer Martha Graham.

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Patriotism has been an essential part of national identity since democracies began to replace authoritarian states in the late 1700s. As a nation founded explicitly on ideals of democracy, the United States has rightly fostered pride in the principles that distinguish it from other countries. But as a nation of immigrants and diverse cultural heritages, in a large continent that can equally legitimately claim the label of "America," we have also struggled to define the shifting nature of American identity (understood as a quality that all citizens of the United States have in common). Music has always played a part in that definition, and some of the most compelling "American sounds" have emerged from attempts to integrate the vernacular musical traditions of the American people with an approach to music that aims at a higher quality of the spirit.

SOUSA AND THE WIND BAND TRADITION

We explored one early representative of American vernacular music, the parlor ballads of Stephen Foster. The country's various vernacular traditions also included music for brass bands. By the Civil War era (1861–65), both Northern and Southern regiments marched to the sounds of wind bands, which also provided "down time" entertainment for the troops.

The most famous North American bandmaster was John Philip Sousa (1854–



The U.S. Marine Band, with its director, **John Philip Sousa**, playing cornet (in right front).

1932), who conducted the U.S. Marine Band from 1880 to 1892, after which he formed his own ensemble. Known as the "March King," Sousa wrote over 130 marches for band, as well as dance music and operettas. He toured North America and Europe extensively with his group, delighting audiences with such pieces as *The Stars and Stripes Forever* (1897), as well as band arrangements of Joplin rags, the newest rage (see Chapter 42).

iMusic

The Stars and Stripes Forever

Nearly single-handedly, Sousa created a national music for the United States that continues to resonate in its concert halls, on its streets, in its sports stadiums, and in the hearts of its people. But most composers in the art-music tradition considered this particular strand of vernacular music too raw and commercially driven to serve as a resource for artistic development. Rural folk traditions were thought to be more closely linked to the American spirit, and the composer who most successfully transformed these traditions into a national sound was Aaron Copland.

COPLAND AND THE AMERICAN ORCHESTRAL SOUNDSCAPE

Copland is one of America's greatest twentieth-century composers. Few have been able to capture the spirit of this country so successfully—his well-crafted and classically proportioned works have an immediate appeal. His ballet suites are quintessentially American in their portrayal of rural life (*Appalachian Spring*) and the Far West (*Rodeo* and *Billy the Kid*).

Copland came self-consciously to an American sound: born in New York of Jewish immigrant parents, he trained in Europe with proponents of early twentieth-century modernism, then returned to the United States during the Great Depression of the 1930s and embraced a growing ideal that art should "serve the American people" during times of economic and social struggle. His new "American modernist" style was designed to have wide appeal and be "useful" in a variety

AARON COPLAND (1900–1990)



Copland was born in Brooklyn, New York, and during his early twenties studied in Paris with the famous teacher Nadia Boulanger. After his return from Paris, he wrote works in jazz and neo-Classical styles, but at the same time realized that a new public for contemporary music was being created by the radio and phonograph and film scores: "It made no sense to ignore them and to continue writing as if they did not exist."

The 1930s and 1940s saw the creation of works that established Copland's popularity. *El Salón México* (1936) is an orchestral piece based on Mexican melodies and rhythms. His three ballets—*Billy the Kid, Rodeo,* and *Appalachian Spring*—continue to delight international audiences. Among his film scores are two on novels by John Steinbeck and *The Heiress,* which brought him an Academy Award. He wrote two important works during wartime: *A Lincoln Portrait,* for speaker and chorus, with texts drawn from Lincoln's speeches, and the Third Symphony. Despite his evident nationalism, Copland was investigated in the 1950s as a supporter of the Communist Party, and in 1953 he was removed from the inaugural ceremonies for President Eisenhower as a result of his leftist politics and the McCarthyism of the 1950s. In the 1960s, Copland demonstrated that he could also handle twelve-tone techniques when he wrote his powerful *Connotations for Orchestra.*

MAJOR WORKS: Orchestral music, including three symphonies, a piano concerto, *El Salón México* (1936), *A Lincoln Portrait* (1942), *Fanfare for the Common Man* (1942) • Ballets, including *Billy the Kid* (1938), *Rodeo* (1942), and *Appalachian Spring* (1944) • Operas, including *The Tender Land*, (1954) • Film scores, including *Of Mice and Men* (1939), *Our Town* (1940), *The Red Pony* (1948), and *The Heiress* (1948) • Piano music • Chamber music • Choral music • Songs.

iMusic: *Simple Gifts*

of contexts (radio, film, etc.). In keeping with this ideal, Copland wrote incidental music for plays, and scores for significant films that spoke to the American condition during the Depression, such as *Of Mice and Men* (1939) and *Our Town* (1940).

While Copland admired jazz, and drew on it in his works, his American style was rooted primarily in Euro-American vernacular traditions, using elements of Appalachian and other Anglo-American folk melodies (as well as Mexican folk melodies). He also cited Stravinsky's nuanced approach to rhythm and orchestration as an essential influence. Like Stravinsky's early ballets, some of Copland's most successful compositions involved a collaboration with prominent dancers and choreographers, who were also seeking to establish a genuinely American tradition of modern dance.

Copland's *Appalachian Spring*

Among Copland's ballets, *Appalachian Spring* is perhaps his best known, written in collaboration with the celebrated choreographer Martha Graham (1894–1991), who also danced the lead. Copland noted that when he wrote the music, he considered Graham's unique choreographic style: "She's unquestionably very American: there's something prim and restrained, simple yet strong, about her, which one tends to think of as American." The ballet portrays "a pioneer celebration

Martha Graham



Members of the Protestant Shaker sect in a dance. Lithograph by **Nathaniel Currier** (1813–1888).

iMusic

Simple Gifts

in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the nineteenth century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new partnership invites." The ballet, which premiered in 1944 in Washington, D.C., was the basis for his popular 1945 orchestral suite, set in seven sections.

The opening section of the suite introduces the characters in the ballet with a serene, ascending motive that evokes the first hint of daybreak over the vast horizon (Listening Guide 36). In the most famous part of the work, we hear the well-known early American song *Simple Gifts* ("'Tis the gift to be simple"), a tune associated with the Shaker religious sect, known for its spiritual rituals that included spinning around and dancing. This simple, folklike tune is designed to provide a quintessential American sound; Copland sets it in a clear-cut theme and variations, with a colorful orchestration tinged with gentle dissonance. The flowing tune takes on several guises, shaded by changing timbres, keys, and tempos.

Copland's music was quickly embraced as a truly "American orchestral sound." It continues to be widely heard at events (or even in commercials!) that aim to emphasize national pride, as well as incorporated (and imitated) in movie scenes that illustrate the grandeur of the West. The America that his music envisions is a rural one, connected to the land and its traditions; it is also mostly an Anglo America, since the Appalachian tunes he employs have their roots in English folk traditions. Copland's goal was to create an inclusive soundscape for the United States; and his music, like Sousa's, is still a powerful presence in the cultural life of the nation.

CRITICAL THINKING

1. What qualities in Copland's music have been understood as particularly American, and why?
2. What other kinds of American sounds and identities are not part of Copland's approach? Why might this matter?

YOUR TURN TO EXPLORE

Identify two musical works (songs or any other genre) that you consider to be self-consciously American: not only the text, but the music as well. What elements of each work project its American identity? What kind of America does each work suggest—what kinds of individuals or attitudes or backgrounds does it include, and what kind does it leave out, whether implicitly or explicitly? What parallels and contradictions can you find between the two different versions of "musical American-ness"?

LISTENING GUIDE 36 5:45

Copland: *Appalachian Spring*, excerpts

DATE: 1945

GENRE: Ballet suite in seven sections

What to listen for

Section 1

Melody	Rising motive quietly unfolds, outlining a triad.
Rhythm/meter	Very slow, tranquil; changing meter is imperceptible.
Harmony	Overlapping of chords (polychordal) produces a gentle dissonance.
Timbre	Individual instruments are featured.
Expression	Introduces the characters; evokes a broad landscape at daybreak.

Section 7

Melody	Theme with four phrases (**a-a′-b-a″**); later variations use only first part of tune.
Rhythm/meter	Flowing duple meter, then tune in augmentation (slower).
Harmony	Moves between various keys.
Form	Theme and five variations, on a traditional Shaker song.
Timbre	Each variation changes tone colors; individual instruments are featured.
Expression	Calm and flowing; majestic closing.

Section I: Very slowly 2:42

0:00 Low strings on a sustained pitch; solo clarinet, then flute with a rising motive:



0:16 Violin and flutes alternate the rising figure; harp punctuates; other instruments enter, creating dissonance.
0:52 Violin in high range, with more movement; the rising figure is heard in various instruments.
1:25 Solos in various woodwinds and trumpet.
1:54 Solo oboe, then bassoon; descending motive.
2:31 Clarinet with closing triad, over sustained harmony.

Section 7: Theme (*Simple Gifts*) and five variations 3:03

Theme

0:00 Solo clarinet with tune in four phrases (**a-a′-b-a″**), accompanied by harp (playing harmonics) and flute:



(continued on next page)



0: 28 Brief transition.

Variation 1

0:34 Oboe and bassoon present the tune; growing dissonant, with *sforzando* on third phrase played by all woodwinds.

0:56 Short, rhythmic transition.

Variation 2

0:59 Tune in violas in augmentation (steady rhythmic accompaniment continues); violins (in octaves) enter in second phrase, in canon with the violas (dissonance on the last note is marked with arrow):



1:35 Transition.

Variation 3

1: 45 Trumpets and trombones, with swirling strings; loud brass section; then quieter in woodwinds.

Variation 4

2:10 Woodwinds with a slower version of the tune.

Variation 5

2:30 Full orchestra with majestic, homophonic statement; somewhat dissonant; *fortissimo,* then dies out.

Now try the **Listening Quiz.**

CHAPTER 46

Also American: Revueltas and Mexican Musical Modernism

"From an early age I learned to love [the music of] Bach and Beethoven. . . . I can tolerate some of the classics and even some of my own works, but I prefer the music of my people that is heard in the provinces."

—Silvestre Revueltas

KEY POINTS

- The music of Mexican composer Silvestre Revueltas is expressively nationalistic, with folkloric rhythms and melodies set in a dissonant framework.
- Revueltas's orchestral work *Homage to Federico García Lorca* honors this Spanish writer, executed in 1936 during the Spanish Civil War.
- Revueltas and other American modernists were influenced by the **mariachi ensemble**, a vernacular Mexican tradition.

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Central and South American musical repertories have long been important to North American audiences and musicians, especially in the areas adjacent to Mexico: the culture and history of the United States and Mexico have been intertwined since well before the two countries came into their modern borders. Like their counterparts in the United States, other American musicians have long worked to reconcile their connection to European traditions with crafting a uniquely American sound. And like Copland and Still, they have realized their nationalist approach largely through reference to vernacular traditions.



The murals of the Mexican painter **Diego Rivera** (1886–1957) glorify his native culture and people in an elegant social and historical narrative. *Flower Festival* (1925).

MUSICAL TRADITIONS OF MEXICO

The modern musical traditions of Mexico are rich and varied, embracing the indigenous Amerindian cultures as well as Hispanic culture. Mexico's ties to Spain began in 1519, when Spanish soldiers colonized the territory, and continued until 1821, when the country achieved its independence.

By the late nineteenth century, the goal of creating a nationally distinctive style lured musicians and artists alike to Amerindian and mestizo cultures. (Mestizos are people of mixed Spanish and Amerindian ancestry; today they are the majority in Latin American countries.) The Mexican Revolution of 1910 further changed the artistic life of the

country, conjuring strong feelings of patriotism. In the post-revolutionary period, sometimes called the "Aztec Renaissance," composers tried to evoke or suggest, rather than recreate, the character of this native music for a modern age. The works of Carlos Chávez (1899–1978), including seven symphonies and two Aztec ballets, are rich in Amerindian flavor. Chávez and Silvestre Revueltas were two of the most decisive influences on Mexican musical culture (see HTTN 9, p. 306).

Carlos Chávez

SILVESTRE REVUELTAS: "MESTIZO REALIST"

Revueltas is considered a representative of "mestizo realism," a nationalist modernist movement that drew on elements of Mexico's traditional culture. His music is highly flavored with folk elements, especially mariachi band traditions.

Homage to Federico García Lorca

Revueltas responded musically to one of the early tragedies of the Spanish Civil War: the execution in 1936 of the poet Federico García Lorca by a Fascist firing squad. The openly homosexual García Lorca had made anti-Fascist statements and had provoked the Spanish dictator Francisco Franco with his politically controver-



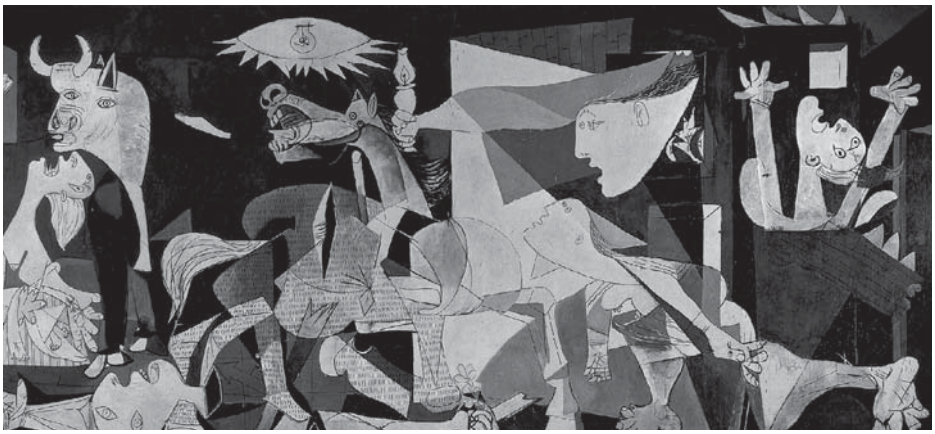
SILVESTRE REVUELTAS (1899–1940)

Born in the mountain state of Durango, Revueltas was a child prodigy on violin and later studied composition at the Conservatorio Nacional de Música in Mexico City. He continued his studies in the United States until 1929, when he was called home by his friend Carlos Chávez to serve as assistant conductor of the Orquesta Sinfónica de Mexico.

With the onset of the Spanish Civil War in the late 1930s, the intensely political Revueltas went to Spain, where he participated in the cultural activities of the Loyalist government. Upon his return home in late 1937, he produced a series of masterworks, including his best-known orchestral piece, *Sensemayá* (1938), inspired by the verses of Afro-Cuban poet Nicolás Guillén (another anti-Fascist) that imitates onomatopoetically the sounds and rhythm of Afro-Cuban music and speaks against colonial imperialism. In 1939, Revueltas wrote the film score for *La noche de los mayas,* which projects a modern primitivism not unlike Stravinsky's *Rite of Spring.* The composer died at age forty of alcohol-induced pneumonia.

Revueltas's love for Mexican provincial music is immediately obvious, voiced through lyrical, direct melodies that are driven by such rhythmic techniques as polyrhythms and ostinatos. Despite a modern harmonic language rich in dissonance and chromaticism, Revueltas's music is deeply emotional and Romantic in its inspiration. His skillful handling of the orchestral palette evokes the picturesque traditional orchestras of Mexico.

MAJOR WORKS: Orchestral music, including *Sensemayá* (1938) • Seven film scores, including *La noche de los mayas* (1939) • Chamber music, including *Homenaje a Federico García Lorca* (*Homage to Federico García Lorca*, 1937) • Two ballets • Songs, including seven *Canciones* (1938, on texts by García Lorca).



Pablo Picasso's *Guernica* was inspired by the German bombing of this Basque town on April 26, 1937.

sial plays. Revueltas's moving composition *Homenaje a Federico García Lorca* premiered in Madrid in 1937 during a Fascist bombing of the city. The review in the *Heraldo de Madrid* accorded the music a "revolutionary status." (Another profound artistic expression of war-torn Spain is Pablo Picasso's painting *Guernica*, depicting the German bombing of the Basque town with the same name; see above.)

With this *Homage*, Revueltas blends the traditions of Mexican-vernacular and European-modernist music. The work is written for a chamber ensemble, heavily balanced toward winds (the string section numbers only two violins and one bass) and includes piano. The first movement, *Baile* (*Dance*), features bitingly dissonant tunes over a frenzied ostinato. The second movement, *Duelo* (*Sorrow*), also makes use of an ostinato—this time a rocking accompaniment in pianos and strings—against a soulful melody.

Son

The title of the last movement, *Son*, refers to a type of traditional Mexican song/dance that draws from a mixture of indigenous, African, and Spanish traditions. *Sones* (the plural) are characterized by shifting meter, moving between simple triple (3/4) and compound (6/8) meter. Revueltas's writing here is highly evocative of a mariachi ensemble, one of the most common vernacular groups that perform *sones*. The typical mariachi consists of several trumpets, violins, and guitars. While Revueltas maintains the distinctive mariachi sound of paired trumpets and violins, he enriches the highest and lowest registers with woodwinds, brass, and bass, and replaces the guitars with piano (Listening Guide 37).

This carefree movement may seem like a strange homage to a slain poet. But the traditional Mexican view of life (and death) is to experience each day to the fullest. In Mexico, the Day of the Dead is celebrated joyfully: houses are decorated with colorful skulls made from sugar, and tables are adorned with bread shaped like bones.

Music from the Mariachi Tradition

In the early 1900s, the mariachi ensemble became a strong voice of growing Mexican nationalism. The group originated in the mid-nineteenth century near Guadalajara, in the Jalisco region of western Mexico, as a string orchestra with both bowed and plucked instruments: violins, guitars (including a large acoustic bass



The Mariachi Regio Internacional (violins, trumpets, guitarrón, and guitar) performing in Plaza Garibaldi, Mexico City.

guitar, or guitarrón), and vihuelas (round-back guitars). In the 1930s, the mariachi ensemble took on a distinctly urban sound, adding trumpets and other instruments.

Repertory

Modern players often wear the costumes of the *charros*—Mexican cowboys with wide-brimmed sombreros—and typical instrumentation consists of a melody group, with violins and trumpets, and a rhythm section of vihuelas, guitar, guitarrón, and occasionally harp. Their repertory is largely traditional dances: mambo, danzón, chachacha, salsa, cumbia, many set in triple meter but with shifting accents and strong syncopations. One of the most famous dance pieces is *Jarabe tapatío*, known in the United States as the *Mexican Hat Dance*. The tradition has flourished in the western and southwestern United States as well as Mexico, and some universities sponsor mariachi ensembles as part of their music programs.

Listening Activity

Sounds of the mariachi tradition

CRITICAL THINKING

1. How did Revueltas merge vernacular and art-music traditions?
2. What elements are distinctive in mariachi music, and how did composers emulate these in their compositions?

YOUR TURN TO EXPLORE

Find examples of music associated with Mexico (for example, mariachi ensembles), and compare it with music associated with South America (for example, Brazilian samba, Argentinian tango, or Chilean Andean traditions). What are the similarities and differences (in instrumentation, vocal quality, the use of solo voices versus ensembles, how featured voices or instruments are "backed up" by other voices/instruments, characteristic rhythmic patterns)?

LISTENING GUIDE 37 2:55

Revueltas: *Homage to Federico García Lorca*, III, *Son*

DATE: 1937

GENRE: Chamber orchestra suite

MOVEMENTS: I. *Baile* (*Dance*)
II. *Duelo* (*Sorrow*)
III. *Son*

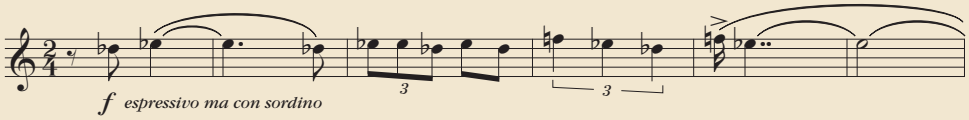
What to listen for

Melody	Three themes, syncopated; colorful and folklike ideas.	Expression	Evokes a mariachi ensemble.
Rhythm/meter	Strongly rhythmic and syncopated; shifting meters; percussive accents.	Timbre	Unusual instrumentation, focused on winds; trumpets and violins in pairs; piano prominent.
Harmony	Dissonant, with mariachi-like idea played in thirds (**C section**).	Performing forces	Chamber orchestra (piccolo, E-flat clarinet, two trumpets, trombone, tuba, piano, percussion, two violins, and bass).
Texture	Polyphonic and complex.		
Form	Sectional (**A-B-A-C-A-C-B-A-C-**coda).		

0:00 **A section**—rhythmic and highly syncopated, in shifting meter; seven-note melodic turns in piano and violins, with glissandos in violins (violin 1 is shown):



0:15 **B section**—piano and string ostinato introduces chromatic solo trumpet melody (accompanied by trombone):



0:29 **A section**—rhythmic punctuations, as at beginning.

0:35 **C section**—Mexican dance theme *(son)* in alternating meter (6/8 and 2/4); muted trumpets playing in parallel thirds:



Trumpets are answered by violins and woodwinds.

0:58 Development of rhythmic figure from **C section**, in low brass (tuba), answered by woodwinds, then trumpets.

(continued on next page)

1:08 Brief return of **A section**.
1:21 Return of Mexican tune (**C section**), in full orchestra.
1:37 Rhythmic figure from **C** developed.
1:55 **B section**—return of slow trumpet melody, with trombone countermelody.
2:05 **A section**—return of opening section.
2:16 **C section**—mariachi melody in violins, trumpet offbeats. Grows dissonant.
2:34 **Coda**—cluster chord (adjacent notes played together) in piano, then fast, loud, frenetic.

Now try the **Listening Quiz.**

HERE AND THERE, THEN AND NOW • 9

Preserving Mexico's Musical Traditions

Aaron Copland's interest in Latin American music stretches back to his friendship with Mexican composer/conductor Carlos Chávez during the 1920s. Paralleling the lead of artists in Mexico (including Diego Rivera) who had already begun a nationalist school of painting, Chávez instigated a government-sponsored program to develop a national voice in music.

Copland accepted Chávez's invitation to visit Mexico City in the fall of 1932 and became captivated by the country's traditional music. These visits resulted in his delightful orchestral work *El Salón México*, named after a popular dance hall. Chávez premiered his friend's work in 1937 with the Mexico City Orchestra, to great success.

While in Mexico, Copland also befriended Silvestre Revueltas, whose colorful orchestral tone poems conjured up "the bustling life of a typical Mexican fiesta." These two Mexican composers—Chávez and Revueltas—are at the core of the modernist school of Mexican art music. Both, like Copland, expressed their nationalism through the distinctly European genre of ballet.

Daniel Catán (1949–2011), a preeminent Mexican composer, has continued this cultural integration by writing stage works that celebrate his Latin American roots. His ballet *Ausencia de flores* honors the centennial of the Mexican muralist José Clemente Orozco (see below), and his operas draw on Nobel Prize–winning writers: Mexican author Octavio Paz, on whose poem Catán's *Rappaccini's Daughter* (1991) is based; and Colombian novelist Gabriel García Márquez, whose famous novel *Love in the Time of Cholera* loosely inspired Catán's *Florencia en el Amazonas* (1996).

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Catán opera: *Rappaccini's Daughter*
Traditional Mexican music (mariachi ensembles): *El Cihualteco*



Muralist **José Clemente Orozco** (1883–1949) captures the spirit of the revolutionary movement in *Zapatistas* (1931).

CHAPTER 47

Staged Sentiment: Bernstein and American Musical Theater

"Any composer's writing is the sum of himself, of all his roots and influences."

—Leonard Bernstein

KEY POINTS

- The roots of American musical theater lie both in vaudeville shows and in European operetta.
- **Musicals** feature romantic plots (some taken from novels), comic moments, appealing melodies, and large ensembles and dance numbers; the dialogue is mostly spoken.
- The "golden age" of the American musical, the mid-1900s, was characterized by composer-lyricist teams (George and Ira Gershwin, Lerner and Loewe, Rodgers and Hammerstein).
- Leonard Bernstein, a versatile conductor and composer, wrote the music for *West Side Story*, which transports the Romeo and Juliet story into New York City and its gang warfare.

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American musical theater is, like jazz, a tradition that is both rooted in the United States and tremendously influential and popular throughout the world. From the beginning, composers and lyricists of the **musical** (as it's most commonly known) have sought to make their themes current and vital, relevant to the concerns of their society. One such theme is urban life and especially urban violence, as we saw in Gershwin's *Porgy and Bess*. Another powerful treatment of that theme was understood as pathbreaking from the start and continues to influence theatrical multimedia today: *West Side Story*, a collaboration between composer Leonard Bernstein, lyricist Stephen Sondheim, and choreographer Jerome Robbins—three of the most talented artists of the mid-twentieth century.

MUSICAL THEATER IN NORTH AMERICA

Although theatrical productions were banned in most of the earliest North American colonies on religious and moral grounds, by the early nineteenth century immigrant musicians were helping to build a tradition of musical theater in North America. In the mid-1800s, New York became the cultural center of the country. In midtown Manhattan, the heart of the theater district, theaters lined the wide street called Broadway. Here and throughout the country, minstrel shows were giving way to vaudeville; these productions still featured some blackface, but more

Vaudeville

and more the characters were taken from new immigrant populations, from Italy, Eastern Europe, and Asia. While some musical routines were parodies of the "funny way" the immigrants talked and behaved, often the actors themselves were immigrants, and the music could be sentimental and nostalgic as well as humorous—continuing a tradition established by Stephen Foster in an earlier generation (see Chapter 33). The vaudeville tradition expanded in New York into the variety show, which continued to offer musical and theatrical sketches, now often strung together by a loose topical theme.

The American musical theater of today developed both from the variety show and from the operetta tradition of late nineteenth-century European composers such as Johann Strauss Jr. and the team of W. S. Gilbert and Arthur Sullivan (*The Pirates of Penzance*, 1879; *The Mikado*, 1885). The genre was revamped to suit American tastes, both by immigrant composers like Victor Herbert (*Babes in Toyland*, 1903) and by "locals" like Will Marion Cook, an African American composer whose *Clorindy, or The Origin of the Cakewalk* (1898) was both the first black production to play a major Broadway theater and the first musical to incorporate ragtime melodies and rhythms. By the 1920s, talented creative teams such as George and Ira Gershwin (*Lady, Be Good*, 1924) and Oscar Hammerstein and Jerome Kern (*Show Boat*, 1927) had ushered in what some call the golden age of the American musical. In the ensuing decades, the musical established itself as America's unique contribution to world theater.

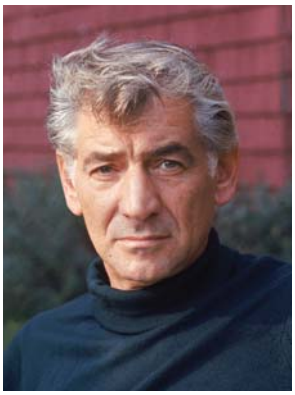
Will Marion Cook

While plots for early musicals were often sentimental and contrived, this changed when composers looked to sophisticated literary sources (*Show Boat*, for example, is based on the Edna Ferber novel). After the 1940s, interest grew in adding more serious dramatic elements (for example, in the Richard Rodgers and Oscar Hammerstein productions *Oklahoma!* 1943; *South Pacific*, 1949; *The King and I*, 1951; *The Sound of Music*, 1959). Noted composers of musicals in more recent decades include Stephen Sondheim (*Sweeney Todd*, 1979; *Into the Woods*, 1988), who lifted the genre to new levels of sophistication; Andrew Lloyd Webber (*Cats*, 1981; *Phantom of the Opera*, 1986), who combined song and dance with dazzling scenic effects; and Claude-Michel Schonberg (*Les Misérables*, 1987, based on the Victor Hugo novel), who brought history alive with memorable songs. Jonathan Larson's hit show *Rent* (1996) is a modern rock opera based on Puccini's opera *La bohème*, and the Broadway hit *Wicked* (2003) derives from the classic book *The Wonderful Wizard of Oz* (1900, made into a movie with Judy Garland in 1939). Dance has taken precedence over story line in musicals like *Billy Elliot* (2005, with music by Elton John), and plays a striking role in Leonard Bernstein's *West Side Story*.

LEONARD BERNSTEIN AND *WEST SIDE STORY*

Composer/conductor Leonard Bernstein dedicated his life to promoting concert music to the general public, through his accessible compositions and his far-reaching educational efforts. Bernstein was deeply influenced both by Gershwin's successes

LEONARD BERNSTEIN (1918–1990)



As a composer, conductor, educator, pianist, and television personality, Bernstein enjoyed a spectacular career. He was born in Lawrence, Massachusetts, entered Harvard at seventeen, attended the prestigious Curtis Institute of Music in Philadelphia, and then became a disciple of conductor Serge Koussevitzky. At twenty-five, he was appointed assistant conductor of the New York Philharmonic. When a guest conductor was suddenly taken ill, Bernstein took over a Sunday afternoon concert that was broadcast coast to coast, and led a stunning performance. Overnight he became famous. Fifteen years later, he was himself named director of the New York Philharmonic, the first American-born conductor to occupy the post.

As a composer, Bernstein straddled the worlds of serious and popular music. He explored his Jewish background in his Third Symphony (*Kaddish*, 1963) and also tried his hand at serial composition. But he was rooted in tonality, as he demonstrated in his choral masterwork *Chichester Psalms*. Bernstein's feeling for the urban scene, specifically that of New York City, is vividly projected in his theater music. In *On the Town, Wonderful Town*, and *West Side Story*, he created a sophisticated kind of musical theater that explodes with movement, energy, and sentiment. His harmonies are spicily dissonant, his jazzy rhythms have great vitality, and his melodies soar.

MAJOR WORKS: Orchestral music, including three symphonies (*Kaddish*, 1963) • Choral works, including *Chichester Psalms* (1965) • Operas, including *A Quiet Place* (1983) • Musicals, including *On the Town* (1944), *Wonderful Town* (1953), *Candide* (1956), and *West Side Story* (1957) • Other dramatic stage works, including the ballet *Fancy Free* (1944), the film score *On the Waterfront* (1954), and a staged Mass (1971) • Chamber and instrumental music • Solo vocal music.

iMusic: *Tonight*, from *West Side Story*



Richard Beymer and Natalie Wood in the "balcony scene" from the 1961 film *West Side Story*, directed by Robert Wise and Jerome Robbins.

in expanding the jazz idiom and by Copland's ability to create soundscapes that could quickly be recognized as reflecting American ideals. His most enduring project was a collaboration with several outstanding creative minds of the mid-1900s, which brought the culturally profound story of Shakespeare's *Romeo and Juliet* into the violent gang world of New York.

Bernstein, along with lyricist Stephen Sondheim and playwright Arthur Laurents, had first intended to replace Shakespeare's warring families with Jewish and Catholic families living in the tenements of Manhattan's Lower East Side. As the project developed, choreographer Jerome Robbins joined the team and suggested shifting the location to the West Side, turning the families into juvenile gangs, a topic that was saturating the news in the mid 1950s: the result was two gangs called the Jets and the Sharks (a Puerto Rican group). Robbins

was especially eager to depict the setting's "gritty realism," and encouraged Bernstein to incorporate not only elements of jazz and early rock-and-roll, but also Latino music like the mambo, an Afro-Cuban dance with a fast, syncopated beat that was extremely popular at the time.

This story of star-crossed lovers unfolds in scenes of great tenderness, with memorable songs such as *Maria*, *Tonight*, and *Somewhere* alternating with electrifying dance sequences choreographed by Robbins. We will hear first *Mambo*, part of the dance scene where Tony (former member of the Jets) meets Maria (related to the Sharks) (Listening Guide 38). To a lively Latin beat, the bongos and cowbells keep up a frenetic pulse under the shouts of the gang members and the jazzy riffs of the woodwinds and brass.

The *Tonight Ensemble* is set later the same day, after a fire-escape version of Shakespeare's famous balcony scene, where Tony and Maria first sing their love duet. As darkness falls, the two gangs anxiously await the expected fight, each vowing to cut the other down to size. Underneath the gang music, an ominous three-note ostinato is heard throughout. Tony sings the lyrical ballad *Tonight* over an animated Latin rhythmic accompaniment. The gang music returns briefly, after which Maria and later Tony repeat their love song, their voices soaring above the complex dialogue in an exciting climax to the first act.

West Side Story was an instant audience success, and more than fifty years later remains a powerful work of musical theater, which has claimed its place in North American culture not only through the remarkable 1961 film adaptation, but also as a favorite of school and college theatrical groups. Yet it also caused controversy, both because of the focus on violence and gangs (and essentially sympathetic treatment of the gang members) and for what some considered a stereotypical portrayal of Latino characters. Certainly, however, it was a groundbreaking multimedia work, as well as a landmark in our society's continuing struggle with artistic depictions of violence.

CRITICAL THINKING

1. How did the tradition of North American musical theater change through the 1900s?
2. In what ways was *West Side Story* significant? What issues of race and ethnicity does it raise in ways that are similar to, and different from, *Porgy and Bess*?

YOUR TURN TO EXPLORE

Choose a musical or multimedia work that addresses violence explicitly. What attitude do the performers project toward that violence, and what do you think they want listeners to understand about it? How does sound—rather than just the meaning of words—contribute to the performers' message about violence? Do you think that message is legitimate? What problems do you see with either its style or its substance?

LISTENING GUIDE 38 5:26

Bernstein: *West Side Story*, excerpts

DATE: 1957

GENRE: Musical theater

CHARACTERS: Maria, Puerto Rican sister of Bernardo
Tony, former member of the Jets
Anita, Puerto Rican girlfriend of Bernardo
Riff, leader of the Jets
Bernardo, leader of the Sharks

Act I: The Dance at the Gym, *Mambo* 1:48

What to listen for

Melody	Disjunct, syncopated riffs (short ideas).	Expression	Frenetic Latin dance with excited voices and hand clapping.
Rhythm/meter	Fast-paced Afro-Cuban dance; highly rhythmic with much syncopation.	Timbre	Brass and Latin rhythm instruments (bongo drums, cowbells) featured.
Harmony	Sweetly dissonant.	Text	Lyrics by Stephen Sondheim.
Texture	Dense and polyphonic.		

0:00 Percussion introduction, eight bars, with bongos and cowbells; very fast and syncopated.
0:07 Brass, with accented chords; Sharks shout "Mambo!," followed by a quieter string line, accompanied by snare drum rolls; accented brass chords return; Sharks shout "Mambo!" again.
0:28 High dissonant woodwinds in dialogue with rhythmic brass.

0:33 Trumpets play a riff over *fff* chords:



Woodwinds and brass alternate in a highly polyphonic texture.

1:00 Rocking two-note woodwind line above syncopated low brass:



1:13 Solo trumpet enters in a high range above a complex rhythmic accompaniment:



Complex *ff* polyphony until the climax; rhythm slows as music dies away at the close.

(continued on next page)

Act I: *Tonight* Quintet 3:38

What to listen for

Melody	Speechlike exchanges; soaring lines in love duet.	Texture	Complex and polyphonic; simultaneous lines.
Rhythm/meter	Fast, accented, and rhythmic dialogue; ominous three-note ostinato; duple-meter love song in regular phrases, with gentle, offbeat accompaniment.	Form	32-bar popular song form (8-bar sections, **A-A′-B-A″**).
		Expression	Breathless gang dialogue.
Harmony	Some unison singing; tonal but modulating.	Performing forces	Men's chorus as gangs; Maria (soprano) and Tony (tenor), with orchestra.

Setting: The neighborhood, 6:00–9:00 p.m. Riff and the Jets, Bernardo and the Sharks, Anita, Maria, and Tony all wait expectantly for the coming of night.

0:00 Short, rhythmic orchestral introduction featuring brass and percussion, based on a three-note ostinato:



Gangs sing in alternation.

0:07 **Riff and the Jets**
The Jets are gonna have their day tonight.

Bernardo and the Sharks
The Sharks are gonna have their way tonight.

Riff and the Jets
The Puerto Ricans grumble: "Fair fight."
But if they start a rumble,
We'll rumble 'em right.

Bernardo and the Sharks
We're gonna hand 'em a surprise tonight.

0:29 **Riff and the Jets**
We're gonna cut them down to size tonight

Bernardo and the Sharks.
We said, "O.K., no rumpus, No tricks."
But just in case they jump us,
We're ready to mix. Tonight

All

0:43 We're gonna rock it tonight,
We're gonna jazz it up and have us a ball!
They're gonna get it tonight;
The more they turn it on, the harder they'll fall!

Unison chorus, more emphatic and accented; with accented brass interjections.

Riff and the Jets
Well, they began it!

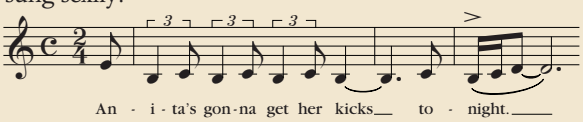
Bernardo and the Sharks
Well, they began it!

All
And we're the ones to stop 'em once and for all, tonight!

Anita

1:09 Anita's gonna get her kicks tonight.
We'll have our private little mix tonight.
He'll walk in hot and tired, so what?
Don't matter if he's tired,
As long as he's hot. Tonight!

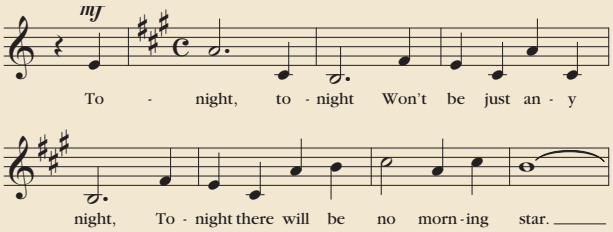
Opening melody now in uneven triplet rhythm, sung sexily:



Tony

1:26 Tonight, tonight,
Won't be just any night,
Tonight there will be no morning star.

A section (8 bars):



Tonight, tonight,
I'll see my love tonight,
And for us, stars will stop where they are.

A′ section (8 bars); higher range, more emotional.

1:52 Today the minutes seem like hours,
The hours go so slowly,
And still the sky is light . . .

B section (8 bars); strings in canon with voice.

Oh moon, grow bright,
And make this endless day endless night!

A″ section (8 bars); reaches climax, then cuts off.

2:15

Instrumental interlude.

Riff (to Tony)

I'm counting on you to be there tonight.
When Diesel wins it fair and square tonight.
That Puerto Rican punk'll go down,
And when he's hollered "Uncle,"
We'll tear up the town!

Return to opening idea, sung more vehemently.

Ensemble finale

Maria sings *Tonight* in a high range, against simultaneous dialogue and interjections over the same syncopated dance rhythm that accompanied Tony's solo; dramatic climax on last ensemble statement of "Tonight!"

Maria (**warmly**)

2:41 [**A**] Tonight, tonight

Riff: So I can count on you, boy?

Tony (**abstractedly**)**:** All right.

Won't be just any night,

Riff: We're gonna have us a ball.

Tony: All right.

Tonight there will be no morning star,

Riff: Womb to tomb!

Tony: Sperm to worm!

(continued on next page)

Riff: I'll see you there about eight.

Tony: Tonight . . .

[**A′**] Tonight, tonight,

Jets: We're gonna jazz it tonight!

I'll see my love tonight,

Sharks: We're gonna rock it tonight!

Anita

And for us, stars will stop
where they are.

Tonight, tonight, late tonight,
We're gonna mix it tonight.

Sharks

They're gonna get it tonight!
They began it, they began it,

Tony and Maria

3:07 [**B**] Today the minutes seem like hours,

Anita

Anita's gonna have her day,
Anita's gonna have her day,
Bernardo's gonna have his way tonight, tonight,
Tonight, this very night,
We're gonna rock it tonight.

The hours go so slowly,

Sharks They began it . . .

And still the sky is light.

Jets

Tonight! They began it,
And we're the ones to stop 'em once and for all!
The Jets are gonna have their way,
The Jets are gonna have their day,
We're gonna rock it tonight. Tonight!

[**A″**] Oh moon, grow bright,

Sharks

They began it,
We'll stop 'em once and for all.
The Sharks are gonna have their way,
The Sharks are gonna have their day,

And make this endless day endless night,
Tonight!

We're gonna rock it tonight, tonight!

Now try the **Listening Quiz.**

CHAPTER 48

New Sound Palettes: Mid-Twentieth-Century American Experimentalists

"I thought I could never compose socially important music. Only if I could invent something new, then would I be useful to society."

—John Cage

KEY POINTS

- Contemporary music often calls for innovative and highly virtuosic instrumental or vocal effects that challenge performers to new technical levels.
- Composer John Cage used a specially modified "prepared" piano to simulate the sound of the Javanese gamelan, an ensemble of metallic percussion instruments played in Indonesia (on the islands of Java and Bali, in particular).
- In his four books of madrigals, which treat the voice as a virtuosic instrument, composer George Crumb set texts by the Spanish poet Federico García Lorca.

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Since the beginning of recorded history, musicians have been expanding their sound-production resources—by inventing new scales and harmonies, developing increasingly complex and versatile instruments, and training their bodies to sing and play in experimental ways. In order to do so, they have reached out to other cultures for inspiration, but also taken advantage of the inventiveness of their fellow musicians. The mid-twentieth century was an especially fertile time for musical expansion in North America, and we will consider examples by two composers who shaped such expansion: John Cage and George Crumb.

EARLY EXPERIMENTS

Henry Cowell

Two earlier composers in particular helped shape the pioneering genius of John Cage. One, Henry Cowell (1897–1965), was drawn toward a variety of non-Western musics. His studies of the music of Japan, India, and Iran led him to combine Asian instruments with traditional Western ensembles. Cowell also experimented with foreign scales, which he harmonized with Western chords. Several of his innovations involved the piano, including **tone clusters** (groups of adjacent notes played with the fist, palm, or forearm) and the plucking of the piano strings directly with the fingers. This novel approach to the piano helped to inspire Cage's idea of the "prepared piano," which we will encounter below.

Tone clusters

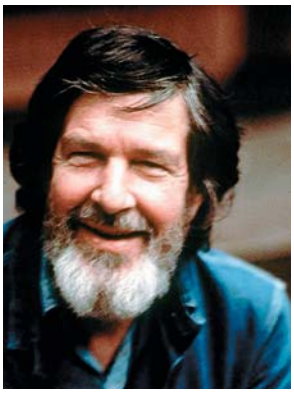


Composer Harry Partch, with his experimental gourd tree and cone gongs.

The most serious proponent of microtonal technique was Harry Partch (1901–1974), who developed a scale of forty-three **microtones** to the octave in the 1920s and adapted Indian and African instruments to fit this tuning. Among his original instruments are cloud-chamber bowls (made of glass), cone gongs (made of metal), and gourd trees (see illustration). Such instruments make melody and timbre, rather than harmony, the focus of his music.

THE MUSIC OF JOHN CAGE

Cage represents the type of eternally questing artist who no sooner solves one problem than presses forward to another. His works explored new sounds and concepts that challenged the very notion of what makes up music. Probably his most important contribution, and one that shaped many strands of music in the second half of the twentieth century, was the idea of ***chance***, or ***aleatoric***, music. His experimental compositions and writings defined him as a leader in the post-war avant-garde scene.



In His Own Words

"Once in Amsterdam, a Dutch musician said to me, "It must be very difficult for you in America to write music, for you are so far away from the centers of tradition." I had to say, "It must be very difficult for you in Europe to write music, for you are so close to the centers of tradition."

JOHN CAGE (1912–1992)

Born in Los Angeles, Cage exhibited an early interest in non-Western scales, which he learned from his mentor, Henry Cowell. He soon realized that the traditional division between consonance and dissonance had given way to a new opposition between music and noise, as a result of which the boundaries of the one were extended to include more of the other.

In 1938, Cage invented what he called the "prepared piano," in which various foreign substances were inserted at crucial points in the strings of a grand piano. From this instrument came a myriad of sounds whose overall effect resembled that of a Javanese **gamelan**. Cage wrote a number of works for the prepared piano, notably the set of *Sonatas and Interludes*. His interest in indeterminacy, or chance, led him to compose works in which performers make choices by throwing dice.

Cage maintained an intense interest in exploring the role of silence, which led to a composition entitled *4'33"*, without any musical content at all, consisting of four minutes and thirty-three seconds of "silence." The piece was first "performed" by the pianist David Tudor in 1952. He came onstage, placed a score on the piano rack, sat quietly for the duration of the piece, then closed the piano lid and walked off the stage. Cage viewed *4'33"* as one of the most radical statements he had made against the traditions of Western music, one that raised profound questions. What is music, and what is noise? And what does silence contribute to music? In any case, *4'33"*, which can be performed by anyone on any instrument, always makes us more aware of our surroundings.

MAJOR WORKS: Orchestral music • Piano music, including *Book of Changes* (1951) • Prepared piano works, including *Bacchanale* (1940) and *Sonatas and Interludes* (1946–48) • Percussion works, including *First, Second, Third Construction* (1938, 1940, 1941) • Vocal works, including *Aria* (1958) • Electronic music, including *Fontana Mix* (1958), *Cartridge Music* (1960), and *HPSCHD* (for harpsichord and tapes, 1969) • Indeterminate works, including *4'33"* (for any instrument, 1952) • Writings, including *Silence* (1961), *Notations* (1969), *Themes and Variations* (1982), and *I–VI* (1990).

LISTENING GUIDE 39 1:23

Cage: Sonata V, from *Sonatas and Interludes*

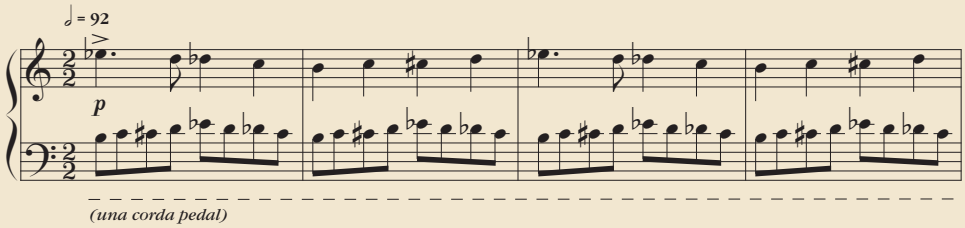
DATE: 1946–48 (first performed 1949)

OVERALL STRUCTURE: 16 Sonatas, in four groups of 4, each group separated by an Interlude

What to listen for

Melody	Irregular phrases, small-range, undulating chromatic line; second section is more disjunct.
Rhythm/meter	Opening with regular movement, then changing rhythmic flow, seemingly without a clear meter.
Harmony	Minimal sense of harmony; dissonant ending.
Texture	The focus is on linear movement.
Form	Binary structure (**A-A-B-B**).
Expression	Evokes ethereal, otherworldly sounds.
Timbre	Piano produces percussive effects, both pitched and nonpitched; varied tone quality and pitches.

0:00 **A section**—18 measures, grouped in irregular phrases (4 + 5 + 4 + 5 = 18).
Opening of sonata, with regular rhythmic movement and two-voice texture:



An irregular sense of meter develops.

0:12 Upper line is sustained over a moving lower line (in last 9 measures).

0:20 **A section** repeated.

0:38 **B section**—22½ measures, in irregular phrases (4 + 5 + 4 + 5 + 4½ = 22½).
Rests break the music into sections.

0:46 Quicker tempo, lines are more disjunct and accented.
Second half of **B section**, with more disjunct lines and accents:



0:55 Sustained dissonance at the closing.

1:00 **B section** repeated.



John Cage's prepared piano works call for screws, nails, and other materials to be inserted between the strings.

Listening Activity

Exploring the Japanese gamelan

Cage's *Sonatas and Interludes*

Sonatas and Interludes represents Cage's crowning achievement for the prepared piano, approximating the subtle sounds of the Javanese gamelan and preserving the effect of music floating above time. There are sixteen Sonatas in this set, ordered in four groups of four, and separated by Interludes (Listening Guide 39). Cage provides detailed instructions at the beginning of the score, indicating that forty-five of the piano's eighty-eight keys should be prepared by inserting nails, bolts, nuts, screws, and bits of rubber, wood, or leather at carefully specified distances. The effect is varied, depending on the material inserted, its position, and whether the soft pedal is depressed. Some strings produce a nonpitched, percussive thump, while others produce tones whose pitch and timbre are altered. This music is not concerned with the simultaneous sounding of pitches (harmony) but rather with timbral effects and the rhythmic groupings of sounds.

Sonata V is short but highly structured; its overall shape is binary (a prevalent form in the Baroque and Classical eras), with each section repeated (**A-A-B-B**). The sonority of the prepared piano is almost ethereal. Here and elsewhere, Cage's music for prepared piano is made of wholly original sounds that delight the ears and, as intended by the composer, "set the soul in operation."

GEORGE CRUMB AND AVANT-GARDE VIRTUOSITY

Avant-garde musical styles call for a new breed of instrumentalists and vocalists, and a new arsenal of unusual techniques, to cope with the music's performance demands. The music of George Crumb, for example, draws from art music traditions, folk themes, and non-Western sounds. Crumb displays a real talent for turning ordinary instruments, including the voice, into the extraordinary. His imaginative music resounds with extramusical and symbolic content that infuses it with a deep meaning waiting to be unlocked.

Crumb's *Caballito negro (Little Black Horse)*

Caballito negro is the last of three songs in Crumb's second book of madrigals. All three are set to poetry by Federico García Lorca, and are scored for soprano with metallic percussion instruments and a flute or piccolo. The piccolo player uses a technique called **flutter-tonguing**: quickly moving the tongue as though "rolling an R" while blowing into the instrument. In *Caballito negro*, a hair-raising image of death, Crumb extracts only the two refrains from the poem, alternating between them: "Little black horse, where are you taking your dead rider? Little cold horse. What a scent of knife-blossom!" Most phrases end with a downward melodic line, on ominous words. The rhythmic treatment might remind you of the galloping horse in Schubert's equally chilling *Elf king* (Chapter 30), and the vocalist is even asked to whinny like a horse (Listening Guide 40).

GEORGE CRUMB (b. 1929)



Crumb studied at Mason College of Fine Arts in Charleston, West Virginia, and earned graduate degrees at the University of Illinois and University of Michigan. He taught composition in Colorado and New York before he was appointed to the University of Pennsylvania, where he remained until he retired in 1999. Crumb has shown a special affinity for the poetry of Federico García Lorca, the great poet killed by the Fascists during the Spanish Civil War. Among his works based on García Lorca's poetry is the song cycle *Ancient Voices of Children*, which abounds in a number of unusual effects. He also set García Lorca's poetry in his four books of madrigals, in which he explores *Sprechstimme* (spoken melody), quarter tones, and a "white" tone (without vibrato) for the voice.

Crumb's music is focused on creating new sonorities as well as exploring theatrical concepts. In *Echoes of Time and the River,* for which he won a Pulitzer Prize in 1968, performers whisper and shout as they move around the stage. His music is charged with emotion, which derives from a highly developed sense of the dramatic. His use of contemporary techniques for expressive ends is extremely effective with audiences.

MAJOR WORKS: Orchestral music, including *Echoes of Time and the River* (1967) • Vocal music set to García Lorca poetry, including four books of madrigals (1965–69) and *Ancient Voices of Children* (1970) • Chamber music, including *Black Angels* (for electrified string quartet, 1970), *Lux aeterna* (*Eternal Light*, for voice and chamber ensemble with sitar, 1971), *Vox balaenae* (*The Voice of the Whale,* for amplified instruments, 1971) • Music for amplified piano, including two volumes of *Makrokosmos* (1972–73), *Music for a Summer Evening* (1974), *Zeitgeist* (1988), and *Otherworldly Resonances* (two pianos, 2003) • Other piano music.

Both Cage and Crumb rely on the extraordinary creativity of others for their works to be successful, whether through modeling or through virtuosic performance. And this necessity of collaboration between composer and performer is one of the characteristic (and most wonderful) aspects of music, especially in an age of specialization and experimentation.

CRITICAL THINKING

1. What kinds of new techniques have modern musicians needed to learn in order to perform avant-garde music?
2. Compare Crumb's idea of madrigal with the Farmer song in Chapter 13. What is similar and different?

YOUR TURN TO EXPLORE

Choose an instrument that you find interesting (the human voice can count!), and try to find examples of musicians pushing the technical possibilities of that instrument. What kinds of extended techniques can you discover? Do they have a significant expressive potential, and if so, how? Do you think those techniques could find a place in your favorite repertories? Can you envision other techniques that might be musically expressive?

LISTENING GUIDE 40 — 1:32

Crumb: *Caballito negro* (*Little Black Horse*)

DATE: 1965

GENRE: Song, from *Madrigals*, Book II

What to listen for

Melody	Highly disjunct; extended techniques (flutter-tonguing, glissandos, whispering).	Expression	Grimly playful; very animated.
Rhythm/meter	Regular pulsations, no firm sense of meter.	Timbre	Bright, hard, metallic quality.
Harmony	Atonal.	Performing forces	Soprano voice, piccolo, percussion (marimba, glockenspiel, antique cymbals).
Form	Three-part (**A-B-A′**).	Text	Refrains by Federico García Lorca.

	TEXT	TRANSLATION
0:00	Caballito negro.	Little black horse.
	¿Dónde llevas tu jenete muerto?	Where are you taking your dead rider?
0:30	Caballito frío.	Little cold horse.
	¡Qué perfume de flor de cuchillo!	What a scent of knife-blossom!
0:55	Caballiot negro . . .	Little black horse. . .
	Caballito frío . . .	Little cold horse . . .
	Caballito negro . . .	Little black horse . . .

Opening of song, with pounding rhythm in piccolo and percussion, disjunct vocal line, and flutter-tonguing in piccolo:



Return of opening line, with the vocalist neighing like a horse:



Now try the **Listening Quiz.**

Returning with Interest: Dylan, Corigliano, and Postmodern Reworkings

CHAPTER 49

"I always conceive a piece as a different set of challenges."

—John Corigliano

KEY POINTS

- Musicians often draw from previous works and styles, paying homage to or elaborating on earlier composers' ideas.
- Bob Dylan is one of the most inventive singer-songwriters of the last century, and his distinctive vocal and poetic styles have influenced many other musicians. One of his most treasured songs is *Mr. Tambourine Man*, made most popular by the folk-rock group the Byrds.
- John Corigliano, a prominent contemporary American composer, composed a song cycle using the evocative lyrics of selected Dylan songs, including *Mr. Tambourine Man.*

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The ability to control creative content is both artistically and financially crucial to an artist's success. Laws concerning copyright and the unauthorized use of other artists' materials have become increasingly strict in the last century. It was not always so: in earlier times, using material by another musician in your own work was considered a tribute to a skilled predecessor. This was true especially if, in the words of a contemporary of J. S. Bach, you "returned with interest": that is to say, if the material was integrated and expanded so that it reflected a new creative perspective. Indeed, contemporary musicians often draw on each other's ideas, and the possible resources have grown in recent decades as boundaries between art and commercial music have been crossed in search of inspiration. We will consider one remarkable example that links songwriter Bob Dylan with composer John Corigliano.

BOB DYLAN AS SINGER-SONGWRITER

Beyond his important role in social protest in the 1960s, Dylan has rightly gained a reputation as an outstanding singer-songwriter. His musical approach is distinctive: his voice exploits a unique nasal timbre, and a song's texture is sometimes very simple (homophonic, just a singer and a guitar) and other times fairly complex (polyphonic, with electric instruments, percussion, even saxophones and other winds). The form and melody of his songs are always irregular and surprising, coming close to predictable models but always being "tweaked" for expressive



BOB DYLAN (b. 1941)

Dylan has been on the music scene since the early 1960s. Born in Minnesota, he dropped out of college after his freshman year and moved to New York, where he played in Greenwich Village and met his idol, folk singer Woody Guthrie. Dylan soon began making a name for himself as a songwriter and singer of protest songs. His first notable song was *Blowin' in the Wind*, which hit the charts in a cover by Peter, Paul, and Mary. His personal style—a raspy voice accompanied by acoustic guitar—changed in 1965 when he went electric. The next decade marked an era of experimentation and alienation from the mainstream, in which he, a second-generation Russian-Jew, became a born-again Christian. Since then, Dylan has edged his way back into the main current with a hectic international touring schedule and new protest songs: he won a Grammy Lifetime Achievement Award in 1991, concurrent with his release of *Masters of War*, about the beginnings of war with the Middle East. In recent years, Dylan has enjoyed a renewed popularity: his 2006 album *Modern Times* was nominated for three Grammys, and in 2009 he received a National Medal of Arts and in 2012 the National Medal of Freedom. His recent song *Things Have Changed* (from *Wonder Boys*) won both an Academy Award and a Golden Globe. Dylan is a force to be reckoned with, viewed by many as one of the most important cultural and musical figures of the twentieth century.

SELECTED RECORDINGS: *Mr. Tambourine Man*, from *Bringing It All Back Home*; *Blowin' in the Wind* and *Masters of War*, from *The Freewheelin' Bob Dylan* (1963/2004); *Beyond Here Lies Nothin'*, from *Together Through Life* (2009).

effect. Dylan's texts are also extraordinary, full of imagery that borrows from several poetic traditions, and using forms and metric patterns that are also just a little short of regular. Some consider him one of the greatest American poets of the twentieth century.

Milton Glaser (b. 1929) paid homage to songwriter Bob Dylan in this famous 1967 silhouette featuring psychedelic hair.



Dylan's *Mr. Tambourine Man*

Written between 1964 and 1965 and recorded for his album *Bringing It All Back Home*, this is one of Dylan's most evocative songs. The beginning is immediately unusual because it presents what turns out to be a refrain, although we don't know this for sure until the text and music return. The refrain consists of two musical phrases, which begin the same way but end differently—the first one inconclusively (with an "open cadence"), the second more firmly (with a "closed cadence"). (The text of each phrase also begins with the same words, "Hey! Mr. Tambourine Man," and ends differently.) This type of phrase pair is also common in the eighteenth-century Classical style of Mozart and Haydn.

Each of the verses that alternate with the refrain is a different length. Again we hear two distinct musical phrases, but unlike the refrain, both phrases end inconclusively (with an open cadence)—requiring the refrain to follow and "close" the musical as well as the textual verse. Though the musical elements of this song are simple, the way Dylan deploys them is very nuanced, emphasizing the poetic text through irregular rhythms and melodic ideas.

The song reached its greatest success in a 1965 "cover" version by the Byrds,

who added electric guitar and drums to Dylan's simple voice-and-acoustic-guitar instrumentation and thus pioneered the influential genre of "folk rock." Many other musicians have covered Dylan's song since, but perhaps the most imaginative approach was taken by a composer outside the folk *or* rock tradition—John Corigliano, one of the most lauded composers of our day.

Listening Activity
Influence of Bob Dylan

JOHN CORIGLIANO AND THE CONTEMPORARY SONG CYCLE

Corigliano writes highly imaginative scores that are rooted in the language of the past but at the same time redefine traditional genres like the symphony and the concerto. His music is widely performed by the premier artists of our time, and he often writes works for specific ensembles or individuals based on his subtle understanding of their musical capabilities.

Corigliano's *Mr. Tambourine Man*

When Corigliano was commissioned by singer Sylvia McNair in 2000 to write a song cycle for her recital at New York's Carnegie Hall, he wanted a poet who spoke universally across generations. He decided to investigate the works of Bob Dylan. He found Dylan's poems beautiful, immediate, and imminently suitable to his musical style. But he had no intention of using any of Dylan's familiar melodies, nor did he wish to suggest a popular or rock style: "I wanted to take poetry I knew to be strongly associated with popular art and readdress it in terms of concert art."

Corigliano first wrote the song cycle for voice and piano, but then orchestrated it to add color and dimension. He selected seven poems for the cycle, which begins with a *Prelude: Mr. Tambourine Man*, described by the composer as "fantastic and exuberant." This is followed by five more reflective songs that take the listener on an emotional journey, starting with innocence (*Clothes Line*), then developing an awareness of the world (*Blowin' in the Wind*), followed by political fury (*Masters of War*) and a premonition of an apocalypse (*All Along the Watchtower*), culminating in a victory of ideas (*Chimes of Freedom.*). The cycle closes with a *Postlude* set to *Forever Young*, which Corigliano calls a "folk-song benediction." The songs are unified by recurring motives; each introduces a short idea in the accompaniment that is picked up as important melodic material in the next song.

We will hear the *Prelude*, a quirky and wonderfully effervescent setting of *Mr. Tambourine Man*. After the dreamy opening that presents the first verse, the music moves along athletically, with disjunct, angular lines, asymmetrical phrasing, and a Broadway-style delivery of the text. There is no obvious melodic "borrowing": only the words and the prominent tambourine connect this dramatic setting to the Dylan original. The same mysterious mood returns to close off the song, and swirling instrumental lines produce effective word-painting (Listening Guide 41).

Although Corigliano said that he "decided to not hear [the original Dylan songs] before the cycle was complete," *Mr. Tambourine Man* in particular was such a popular song (especially in the Byrds' version) in the 1960s that he likely heard it at



JOHN CORIGLIANO (b. 1938)

Corigliano was born into a musical family: his father was the concertmaster of the New York Philharmonic and his mother was an accomplished pianist. After his studies at Columbia University and the Manhattan School of Music, he worked as a producer for Leonard Bernstein's Young People's Concert Series. A New Yorker all his life, he has held teaching positions at the Manhattan and Juilliard Schools of Music, and at Lehman College of the City University of New York. Corigliano has won every distinguished award possible for his music, including an Academy Award for the film score to *The Red Violin* (1999) and a Grammy Award for his song cycle *Mr. Tambourine Man*.

Throughout his career, Corigliano has explored diverse styles, including atonality, serialism, microtonality, and even chance music. He has written concertos for luminary performers such as violinist Joshua Bell (*The Red Violin*), flutist James Galway (*Pied Piper Fantasy*), and percussionist Evelyn Glennie (*Conjurer*). His stage works include *The Naked Carmen* (1970), an eclectic rock opera fashioned after Georges Bizet, and *The Ghosts of Versailles*, which, using contemporary serial language, looks back to Mozart's operas and presents various ghosts in the French royal palace at Versailles (see HTTN 10).

MAJOR WORKS: Orchestral music, including *Pied Piper Fantasy* (for flute and orchestra, 1981) • Concertos, including Concerto for Violin and Orchestra: *The Red Violin* (2003) • Choral music, including *A Dylan Thomas Trilogy* (a choral symphony, 1960–76) • Vocal music, including *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) • Wind ensemble music • Stage works, including *The Naked Carmen* (1970) and *The Ghosts of Versailles* (1991) • Film music, including *The Red Violin* (1999) • Chamber music.

some point, and he may have carried some memories of the text-setting rhythms into his composition. What do you think? Do you hear any connections? Is Corigliano (who had Dylan's permission to "re-set" his text) "returning with interest"?

CRITICAL THINKING

1. What are some distinctive aspects of Dylan's vocal, musical, and poetic styles?
2. How does Corigliano's approach resemble the various art-song traditions we have seen so far? How is it similar to and different from Dylan's musical and text-setting approach?

YOUR TURN TO EXPLORE

Find a musical work that draws significantly on earlier models, whether through digital sampling or any other "re-use" of melody, harmony, lyrics (even covers of songs can count, especially if there is a clear modification of the original; see, for example, the Byrds' cover of *Mr. Tambourine Man*). Are there repertories/styles that rely more on borrowing than others? Why do you think the musicians have chosen to borrow specific ideas? What new elements are added to the borrowed material, and for what expressive goals? Do you think the borrowing successfully "returns with interest"?

LISTENING GUIDE 41 4:22

Corigliano: *Prelude*, from *Mr. Tambourine Man: Seven Poems of Bob Dylan*

DATE: 2000 (voice and piano); orchestrated in 2003

GENRE: Song cycle

MOVEMENTS:
Prelude: Mr. Tambourine Man
Clothes Line
Blowin' in the Wind
Masters of War
All Along the Watchtower
Chimes of Freedom
Postlude: Forever Young

What to listen for

Melody	Speechlike delivery; very disjunct with asymmetrical phrases; jazzy, "natural" vocal style with slides between pitches.
Rhythm/meter	Alternates slow, free, and quick rhythmic sections with syncopation, shifting meters, and accents; jazzy feel.
Harmony	Chromatic and spicily dissonant.
Texture	Largely homophonic.
Form	Modified verse-chorus structure.
Expression	Dreamy, mysterious mood at opening and closing; quirky and frenetic; increasing dynamic level; various special effects; word-painting (using a real tambourine).
Performing forces	Orchestra, including harp, piano, alto and baritone saxophones, and tambourine.
Text	Poems by Bob Dylan (1964) in verse-chorus form.

0:00 Instrumental introduction. — Undulating winds, with sustained strings punctuated by harp.

Verse 1

0:15 Though I know that evenin's empire has returned into sand, — Sung freely, like recitation; rushing upward.
Vanished from my hand, — Slower, leading to a long note.
Left me blindly here to stand but still not sleeping. — Recitation-like.
0:42 My weariness amazes me, I'm branded on my feet, — Long vocal slide upward; sustained chords.
I have no one to meet
And the ancient empty street's too dead for dreaming. — Slows, with repeated text ("dreaming"); low chords, then undulating accompaniment.

Opening speechlike vocal line:



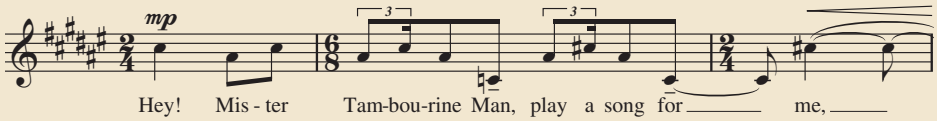
1:27 Instrumental introduction. — Quick and rhythmic; high woodwinds with tambourine; dissonant.

Chorus

1:43 Hey! Mr. Tambourine Man, play a song for me, — Fast and highly syncopated; disjunct, wide-ranging line; tambourine is prominent.
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you. — Momentum grows.

(continued on next page)

Opening of chorus; disjunct, syncopated, with shifting meters:



Verse 2

1:58 Take me on a trip upon your magic swirlin' ship,
My senses have been stripped, my hands can't feel to grip,
My toes too numb to step, wait only for my boot heels
To be wanderin'.
I'm ready to go anywhere, I'm ready . . . to fade
Into my own parade, cast your dancing spell my way,
I promise to go under it.

Louder, with rising instrument lines; wide leaps in vocal line; prominent brass and percussion.

Energetic and *fortissimo*.

Syncopated figure moves into chorus.

Excited melodic line for verse 2, with swirling accompaniment:



Chorus

2:20 Hey! Mr. Tambourine Man, play a song for me,
I'm not sleepy and there is no place I'm going to.
Hey! Mr. Tambourine Man, play a song for me,
In the jingle jangle morning I'll come followin' you.

Chorus is repeated; much syncopation.

Verse 3

2:37 Though you might hear laughin', spinnin', swingin'
madly across the sun
It's not aimed at anyone, it's just escapin' on the run . . .
And if you hear vague traces of skippin' reels of rhyme
To your tambourine in time, it's just a ragged clown behind,
I wouldn't pay it any mind, it's just a shadow you're
Seein' that he's chasing.

More dramatic; shrieking vocal quality; percussive (vibraphone and piano) sound; instruments with running passages.
Softer, high woodwinds and tambourine.
Tambourine rolls.

Verse 4 (partial)

2:58 Yes, to dance beneath the diamond sky with one hand waving free,
Silhouetted by the sea, circles by the circus sands,
With all the memory and fate driven deep beneath the waves,
Let me forget about today until tomorrow.

Loud and dramatic again, with running instrumental lines; voice has wide leaps.

Suddenly quieter and slower.
Undulating woodwinds, like opening; repeated text ("until tomorrow").

3:52 Instrumental interlude.

Brief instrumental passage, quick and syncopated.

4:03 . . . I'm not sleepy and there is no place I'm going to . . .

Vocal line is slow and free over rhythmic accompaniment; dies out with woodblock beats.

Neo-Romantic Evocations: Sheng, Higdon, and Program Music into the Twenty-first Century

CHAPTER 50

"People acknowledge artistic license; I embrace cultural license."

—Bright Sheng

KEY POINTS

- Some recent compositional trends speak to audiences alienated by highly intellectual approaches to contemporary music.
- **Neo-Romanticism** favors the lush harmonic language of the late Romantic era: the music is often tonal, chromatic, and highly virtuosic, with innovative timbral combinations.
- Neo-Romantic works often feature program elements connected either with a nation (as in Bright Sheng's *China Dreams*) or with a personal story (as in Jennifer Higdon's *blue cathedral*).

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One trend in recent concert music has been labeled **neo-Romanticism**, reflecting a perception that some composers are embracing aspects of nineteenth-century orchestral sound, and are writing music that is designed to be heard smoothly alongside works from that century. As we saw in earlier chapters, program music was very important to Romantic composers, from both a personal and a nationalist perspective. This importance has continued to the present, since musicians still draw on their biographical and cultural experiences as sources for expression. The two examples we will consider, by Bright Sheng and Jennifer Higdon, each explore a facet of program music that continues and "modernizes" the nineteenth-century orchestral tradition. Both also show an influence of non-Western cultures that has continued beyond John Cage, especially (but not only) in the works of composers who drew on their Asian heritage as well as traditions of the West.



Bright Sheng has written works that combine Western and traditional Chinese instruments, like the pipa (a lute), played here by Wu Man.

BRIGHT SHENG AND THE MEETING OF MUSICAL CULTURES

Bright Sheng is one of the most innovative composers on the contemporary scene. He blends two different musical cultures,



BRIGHT SHENG (b. 1955)

Born and raised in Shanghai, Sheng began studying piano at the age of four. At the onset of the Cultural Revolution in 1966, schools were shut down, and Sheng, along with many other youths, was sent to Qinghai province, formerly part of Tibet. There, he taught himself to play other instruments and began gathering folk songs as well. When the revolution ended in 1976, he entered the Shanghai Conservatory of Music, where he studied composition. Since coming to the United States in 1982, Sheng has won many awards—including the coveted MacArthur Foundation "Genius" Fellowship for "exceptional originality and creativity"—and has received commissions from orchestras and solo performers. He currently holds the Leonard Bernstein Distinguished Professor Chair at the University of Michigan.

Sheng's compositional approach merges what he finds most important in Western music—its emphasis on harmony and counterpoint—with the Chinese affinity for linear sounds, played by a soloist or a traditional ensemble playing in unison. His first important commission, which won him a Pulitzer nomination, was *H'un* (*Lacerations*): *In Memoriam 1966–75*, a dramatic orchestral portrait of the Cultural Revolution that tells the composer's story as a "victim, witness, and survivor." Generally his music is highly lyrical, often evoking Chinese folk songs. Several of his concertos combine Chinese solo instruments with the Western orchestra, while in *Spring Dreams*, a solo cello is accompanied by a traditional Chinese orchestra.

MAJOR WORKS: Orchestral music, including *H'un* (*Lacerations: In Memoriam, 1966–75*, [1988]), *China Dreams* (1995) • Concertos for Western and Asian instruments, including *Nanking! Nanking! A Threnody* (pipa and orchestra, 2000), *Red Silk Dance* (piano and orchestra, 2000) • Chamber music, including *Seven Tunes Heard in China* (for solo cello, 1995) • Operas, including *Madame Mao* (2003) • Vocal works, including *Two Folk Songs from Qinghai* (chorus and orchestra, 1989).

In His Own Words

"Am I Chinese? Am I American? Am I Chinese-American? I have lived in the United States since my mid-twenties. The other part of me is Chinese, a person who grew up in China and whose outlook was formed there . . . I am a mixture. Identity cannot be decided by political boundaries. . . . I enjoy the fact that I can live in and appreciate two different cultures."

Western and Asian, into a new soundscape that respects the essence of each. Even his name crosses cultures. His Chinese name is Sheng Song-Liang; Liang means "bright lights," so he uses Bright as his Anglicized first name.

Listening Activity

Sounds of traditional Chinese music

Sheng's *China Dreams*

Sheng's symphonic suite *China Dreams* is a nostalgic work—he admits to being homesick for China. The suite, set in four movements, is scored for a large orchestra, in the Western tradition. We will hear the opening *Prelude*, which is evocative of Chinese folk music, particularly from the northwest region where Sheng lived for seven years. Hauntingly lyrical pentatonic melodies in the woodwinds and upper strings are punctuated by rough, dissonant figures in the brass and low strings.

Sliding glissando figures suggest Asian melodic styles, as does the overall linear flow of the music (Listening Guide 42). In this and his other compositions, Sheng's merger of Eastern and Western ideas does much to enrich the listener's understanding of both cultures.

Sheng: *Prelude*, from *China Dreams*

DATE: 1995

GENRE: Symphonic suite

Prelude	*The Stream Flows*
Fanfare	*The Three Gorges of the Long River*

What to listen for

Melody	Lyrical, Asian-inspired pentatonic melodies, flowing over bar lines.
Rhythm/meter	Subtle syncopations obscure the meter.
Harmony	Gentle, then dissonant figures punctuate the work.
Texture	Predominantly linear movement; some countermelodies.
Form	Three-part structure.
Expression	Highly evocative of Asian music; ethereal quality.
Timbre	Brilliant orchestration; brass and harp are used percussively; juxtaposition of instrument families.
Performing forces	Orchestra, with piano, celesta, and diverse percussion instruments.

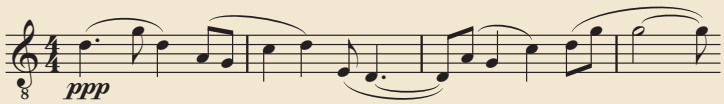
0:00 Oboe and English horn play a haunting pentatonic melody with grace notes, accompanied by viola and plucked low strings:



0:26 Melody is taken over by clarinets, interrupted by quick flourishes in double reeds and trumpets; punctuated by harp and percussion; very Asian sound.

1:04 Melody is passed to the bass clarinet, closes on a held note (fermata).

1:19 Pace slackens (*meno mosso*); new version of the melody in violas:



Sharp, percussive notes plucked in violins and harp; the music *crescendos* to *fortissimo*.

2:03 Loud motive in French horns interrupts piccolo melody; more animated, then *decrescendo*.

2:18 Quieter section; flute has a long melody, with active harp line and trombone glissandos.

2:31 Shift of timbre; violins have a lyrical melody.

2:42 Flute melody is accompanied by repeated notes in flute/piccolo.

3:00 Rich string section takes over with a new theme; brass interjection.
Texture becomes more polyphonic; builds to a climax.

3:40 Loud timpani and low brass intrude on melody, *fortissimo*; timpani and trombones have glissandos.

3:55 Brass dominate with quick dotted idea; music rises, then falls; loud climax; trombones and timpani glissandos. *Decrescendos* to *ppp*.

4:31 Returns to English horn melody, accompanied by high piccolo and pizzicato strings; soft dissonance fades out.

JENNIFER HIGDON AND NEO-ROMANTIC IDEALS

In Her Own Words

"Can music reflect colors and can colors be reflected in music? . . . I often picture colors as if I were spreading them on a canvas, except I do so with melodies and harmonies, and through the peculiar sounds of the instruments themselves."

Jennifer Higdon is one of the most widely performed living American composers. Her music is richly neo-Romantic, with an innovative sound palette that has been described as "very American." We will consider her orchestral work *blue cathedral*, which is already garnering status as a "classic."

Higdon's *blue cathedral*

This work has won its way into the hearts of listeners and critics alike. Written in 2000 to commemorate the anniversary of the Curtis Institute of Music in Philadelphia, *blue cathedral* is a lush orchestral tone poem with a subtext of personal grief over the untimely death from skin cancer of the composer's younger brother, Andrew Blue Higdon. Higdon explains that she was contemplating the remarkable journey of life. The title incorporates her brother's name, and she also provides rich imagery to help us understand the broader goals of her composition:

> Blue . . . like the sky. Where all possibilities soar. Cathedrals . . . a place of thought, growth, spiritual expression . . . serving as a symbolic doorway into and out of this world. I found myself imagining a journey through a glass cathedral in the



JENNIFER HIGDON (b. 1962)

Born in Brooklyn, New York, Higdon pursued music studies at Bowling Green State University and then completed graduate degrees in composition at the University of Pennsylvania, where she studied with George Crumb (see Chapter 48). She claims that "the sheer number of Beatles tunes I listened to helped me to realize the ability of music to communicate." Higdon has been recognized with prestigious awards: she received the Pulitzer Prize in 2010 for her Violin Concerto, written to show off Hilary Hahn's talents (p. 41). Since 1994, she has taught composition at the Curtis Institute of Music in Philadelphia.

Higdon's extensive output spans most genres, including orchestral music and compositions for her own instrument, the flute. Her "American" sound harks back to that of Aaron Copland, on which she imposes her own highly colorful timbral palette as well as dense textures and wide-ranging dynamics. Some works, like *blue cathedral*, exude a rich lyricism and shimmering beauty, while others, like *Fanfare Ritmico* and the Percussion Concerto, are more propulsive. Her rooting in tonality as well as the familiar quality in her music help mark her as a neo-Romantic.

MAJOR WORKS: Orchestral music, including *Fanfare Ritmico* (2000), *blue cathedral* (2000), *Concerto for Orchestra* (2002) • Concertos for oboe (2005), percussion (2007), and violin (2008) • Works for wind groups, including soprano saxophone concerto (with wind ensemble, 2009) • Chamber music, including *Amazing Grace* (for string quartet, 2002) • Choral works, including *Southern Grace* (1998) • Vocal works, including *Dooryard Bloom* (for baritone and orchestra, 2004).

> sky. . . . The listener would float down the aisle, moving slowly at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky. . . . I wanted to create the sensation of contemplation and quiet peace at the beginning, moving toward the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

The tone poem opens to shimmering, bell-like timbres (known as tintinnabulation) sounded over softly muted strings (Listening Guide 43). An intimate dialogue ensues between an ethereal solo flute (the composer's instrument) and solo clarinet (her brother's instrument).

Throughout, there is a sense of continual expansion and ascent as the work builds toward several stirring climaxes. The open string sonority is "very American" in its evocation of Aaron Copland's characteristic orchestral sound (see Chapter 45), while plaintive solos are heard from darker instruments, like the English horn, viola, and cello (Higdon notes that she is "hyper-aware of color"). Near the end, more soothing colors appear, including pitched crystal glasses (a finger is run around the rims) and the "chiming" of some fifty Chinese reflex balls, played by most of the orchestra's musicians: in this way, Higdon, like Sheng, is drawing on Asian soundscapes.

In their use of characteristic tone colors and biographical elements, both Sheng and Higdon continue the tradition of program music that provided so much expressive power to nineteenth-century composers. Their approaches, popular with modern audiences, have helped to keep the tradition of concert music vital and relevant to the present day.



Jennifer Higdon's *blue cathedral* evokes colorful Impressionist images like *Cathedral of Rouen: Full Sunlight, Blue Harmony and Gold* (1894), by **Claude Monet**.

CRITICAL THINKING

1 What are the qualities that make a musical work neo-Romantic?

2. How does Bright Sheng evoke an Asian flavor in *China Dreams*?

YOUR TURN TO EXPLORE

Find a recent work of instrumental music that has an evocative title and/or a specific program. What musical elements does the composer use to convey that title or program? Does the availability of increasingly diverse musical styles in the twenty-first century give contemporary musicians more expressive options? What kinds of musical colors and devices might you choose to describe your emotional response to something that deeply concerns you today?

LISTENING GUIDE 43 — 6:18

Higdon: *blue cathedral*, excerpt

DATE: 2000

GENRE: Orchestral tone poem

What to listen for

Melody	Languorous, lyrical lines; ascending ideas.	Expression	Transcendent mood; includes several climaxes.
Rhythm/meter	Mostly in 5/4 with a veiled sense of bar lines; some shifting meters.	Timbre	Juxtaposes instrument families: metallic percussion, solo woodwinds, dark instruments, brass chorales.
Harmony	Prominent use of major triads but with no strong sense of key center.	Performing forces	Large orchestra with many percussion instruments (crotales, celesta, marimba, vibraphone, bell tree, chimes, triangle, tuned glasses, Chinese reflex balls).
Texture	Homophonic, focuses on individual lines and duets.		
Form	Sectional, with a rondo-like structure.		

A section

0:00 Gentle, bell-like tintinnabulation, then muted lower strings, with two-note descending motive.

0:47 Solo flute with rising line, accompanied by muted string chords; no sense of pulse.

1:14 Solo clarinet answers, with harp and string accompaniment.

1:30 Duet between flute and clarinet in overlapping high-range lines:



2:18 Violin solo joins with ascending lines; builds to a large *crescendo* into the next section.

B section

3:07 Wavering horn chords alternate with open high strings; more rhythmic and syncopated:



Builds to a loud climax as strings ascend, punctuated by brass.

4:12 *Fortissimo* climax, then fades quickly.

4:23 **A section** returns briefly; a falling motive in strings.

C section

4:50 A sustained pitch and rhythmic percussion chords introduce solo instruments; plaintive English horn is accompanied by harmonics on harp and percussion in open fifths:



Other solo instruments enter one at a time (viola, piccolo, cello, oboe, bassoon) over now-syncopated accompaniment; crotales (antique cymbals) add a bell-like timbre.

6:13 Builds to a gentle climax, with syncopated chords continuing; our recording fades out.

Now try the **Listening Quiz.**

CHAPTER 51

Less Is More: Pärt and Spiritual Minimalism

"Arvo Pärt's music accepts silence and death, and thus reaffirms the basic truth of life, its frailty compassionately realised, its sacred beauty observed and celebrated."

—Paul Hillier (b. 1949)

KEY POINTS

- Alongside the concert tradition, composers have continued to write expressive music for their religious communities.
- **Minimalist** music is based on repetitive melodic, rhythmic, or harmonic patterns with few or slowly changing variations. The music can sound hypnotic or motor-driven and frenzied.
- Spiritual minimalism emanates from deep religious convictions and results in a simple, nonpulsed music. Estonian composer Arvo Pärt's music embodies this trend.

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While religion was probably the most important concern of Western society before about 1800, in the decades that followed, Europeans moved away from strict religious expressions, embracing secular music and also concert performances of sacred works (as with Verdi's *Requiem*, Chapter 39). The arts (especially music) often displaced spirituality in the human desire for experience that is "beyond this world." Musicians were thus given more and more opportunities to work in secular contexts, and as a consequence much of the repertory we encounter today has a nonsacred purpose. Still, many musicians continued to play, sing, and compose for their houses of worship, and in recent years some prominent composers have again focused on spiritual goals. We will examine one distinguished example, Arvo Pärt, who has channeled a significant contemporary compositional style toward deeply meaningful religious works.

MINIMALISM

The contemporary trend embraced by Pärt is **minimalism**, a style that strips compositions down to bare essentials, focusing on a few basic details. The urge toward a minimalist art first found expression in painting and sculpture and, since the 1970s, has been a significant force in music. The salient feature of minimalism is

the repetition of melodic, rhythmic, and harmonic patterns with very little variation. The music changes so slowly that it can have a hypnotic effect, and indeed the term "trance music" has attached itself to some of these works. By simplifying melody, rhythm, and harmony within an unwavering tonality, the minimalists have turned away from the complex, highly intellectual style of early modernists like Arnold Schoenberg. Instead, they open themselves to new modes of thought: the contemplative art of India, the densely layered rhythms of some African cultures, as well as jazz, pop, and rock.

In some minimalist music, the pulse is repeated with a regularity designed to break the listener's perception of time. Others are very busy on the surface, though the harmonies and timbres change very slowly. Terry Riley (b. 1935) introduced the concept of tiny motivic cells that repeat to a hypnotic pulse in his ninety-minute masterwork *In C* (1964).



Frank Stella's (b. 1936) minimalist sculpture *The Chapel of the Holy Ghost* radiates a mystical spiritualism.

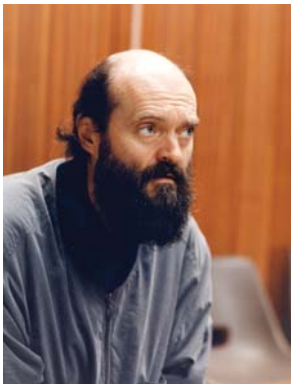
Two other widely known minimalists are Steve Reich (b. 1936), whose music achieves a trancelike quality that derives from his study of non-Western (especially African) music, and Philip Glass (b. 1937), whose style draws on the musical traditions of India and Africa along with rock and progressive jazz. Glass's collaborations with avant-garde playwright and stage director Robert Wilson, as well as his projects with documentary filmmaker Godfrey Reggio and "nonclassical" musicians such as Brian Eno, Paul Simon, and David Byrne, have made his music especially successful and influential. Elsewhere, a European branch of minimalism involves a nonpulsed music inspired by religious beliefs and expressed in deceptively simple chains of lush modal or tonal progressions, often referred to as "spiritual," or "holy," minimalism.

The most noted advocate of spiritual minimalism is the Estonian composer Arvo Pärt. His musical voice, combining the fervent mysticism of Russian Orthodox rituals with elements of Eastern European folk music and reminiscences of Gregorian chant, is unique among contemporary composers, evoking transcendence to another world.

Arvo Pärt's *Cantate Domino*

Pärt's choral work on the psalm "Cantate Domino canticum novum" ("O sing to the Lord a new song") is a captivating example of his tintinnabular style, which evokes the ringing of bells with voices (Listening Guide 44). Here, the composer returns to the simplicity of medieval chant with conjunct lines that move freely, following the Latin text. At the same time, the work seems to dance along lightly, interrupted by brief moments of silence. Pärt does not use traditional notation; instead, he provides only black note heads to indicate pitch, adding dashes to lengthen a note at the end of a phrase. This notation is very similar to that used in Gregorian chant; compare with Listening Guide 2 (p. 73).

Each section of Pärt's work begins with a fluid, monophonic line that is joined by a second line, or countermelody, and then expands to four-part choir, still in a strict homorhythm. The full choir (SATB) proclaims "his glory among all the na-



In His Own Words

"Tintinnabulation is an area I sometimes wander into when I am searching for answers—in my life, my music, my work. . . . Here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or a silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, with two voices."

ARVO PÄRT (b. 1935)

Pärt was born and raised in Estonia, formerly a republic of the Soviet Union (USSR). As a youth, he studied piano: his first acquaintance with orchestral music was as a teenager, when he met his friends in the town square and listened to music piped over loudspeakers. He served as a snare drummer in an army band, after which he studied music at the Tallinn Conservatory. In his early compositions, Pärt explored both neo-Classical and serial techniques.

In the early 1970s, Pärt took a break from composing to study medieval and Renaissance music, while at the same time working with an Estonian early music ensemble. When he returned to composition in 1976, there was a new-found spiritualism at the root of his music. He shunned serialism in favor of a style all his own—**tintinnabulation** (after the Latin word for "ringing of bells"). Three works from 1977 catapulted Pärt to international fame: *Fratres,* a chamber work that explores the interval of open fifths; *Cantus in memoriam Benjamin Britten,* for string orchestra and bells; and *Tabula Rasa,* a kind of Baroque concerto for two violins.

In 1980, Pärt and his family left the Soviet Union, eventually settling in what was then West Berlin. Since then, he has focused his creative efforts on Latin and Orthodox choral music, including a *Te Deum* that evokes (but does not use) Gregorian chant; a *Magnificat*; and *Kanon Pokajanen* (on Russian Orthodox texts).

MAJOR WORKS: Orchestral music, including four symphonies and *Cantus in memoriam Benjamin Britten* (1977) • Concertos, including *Tabula Rasa* (for two violins, string orchestra, and prepared piano, 1977) and *Fratres* (violin, string orchestra, and percussion, 1977–92) • Chamber works, including *Collage sur B-A-C-H* (1964) • Sacred choral music, including *Cantate Domino* (for chorus and organ, 1977, revised 1996), *Seven Magnificat Anthems* (1988), and *Berlin Mass* (1992).

tions," and, near the end, announces that "all the trees of the wood sing for joy." The bell-like style is achieved by weaving together two melodic lines that hover around a central pitch (B-flat) and by triadic pitches in the organ that seem to ring throughout.

Pärt's serenely religious music rejects the sounds of modernity, seeking to open a spiritual connection through purity and simplicity of musical ideas. His models are not only plainchant but also the earliest examples of European polyphony, which are also based on repetition of simple musical ideas that are exchanged between the voices (see *Sumer is icumen in*, p. 76). While Pärt effectively channels the techniques of minimalism for his purpose, his is but one of many solutions that present-day musicians have found to meet the needs of their religious communities. The diverse sounds of worship throughout history and world cultures emphasize the importance that music has always played in religious practice.

CRITICAL THINKING

1. What are the qualities that make an artwork minimalist?
2. What are some of Pärt's models for his "spiritual" approach to music?

LISTENING GUIDE 44 2:50

Pärt: *Cantate Domino canticum novum (O sing to the Lord a new song)*

DATE: 1977 (revised in 1996)

GENRE: Psalm motet

What to listen for

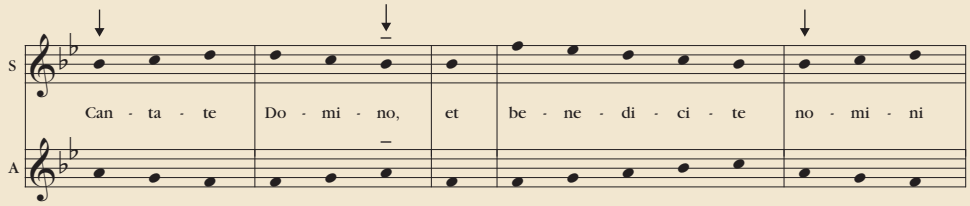
Melody	Chantlike, wavy lines, in repeated patterns; contrary motion between voices.	Form	Three sections, each beginning with a monophonic line.
Rhythm/meter	Fluid, nonmetric movement.	Expression	Evocative of Gregorian chant and ringing bells.
Harmony	Occasional dissonances (intervals of seconds).	Timbre	Tintinnabular, or bell-like, style in voices and organ.
Texture	Changing from one voice part (monophonic) to two, then four (homophonic).	Performing forces	SATB chorus and organ.
		Text	Psalm 96.

	TEXT	TRANSLATION	VOICES (WITH ORGAN)
0:00	Cantate Domino canticum novum:	O sing to the Lord a new song:	Sopranos
	Cantate Domino omnis terra.	Sing to the Lord, all the earth.	
	Cantate Domino, et benedicite nomini ejus:	Sing to the Lord, bless his name;	Sopranos and altos
	Annuntiate de die in diem salutare ejus.	Tell of his salvation from day to day.	
	Annuntiate inter gentes gloriam ejus,	Declare his glory among the nations.	SATB
	In omnibus populis mirabilia ejus.	His marvelous works among all the peoples.	
0:35	Quoniam magnus Dominus, et laudabilis nimis:	For great is the Lord, and greatly to be praised.	Tenors
	Terribilis est super omnes deos.	He is to be feared above all gods.	
	Quoniam omnes dii gentium daemonia:	For all the gods of the people are idols;	Tenors and basses
	Dominus autem coelos fecit.	But the Lord made the heavens.	
	Confessio et pulchritudo in conspectu ejus:	Honor and majesty are before him;	
	Sanctimonia et magnificentia in sanctificatione ejus.	Strength and beauty are his salvation.	
1:09	Afferte Domino patriae gentium,	Ascribe to the Lord, O families of the peoples,	Sopranos
	Afferte Domino gloriam et honorem:	Ascribe to the Lord glory and strength;	
	Afferte Domino gloriam nomini ejus.	Ascribe to the Lord the glory due his name.	
	Tollite hostias, et introite in atria ejus:	Bring an offering, and come into his courts.	Sopranos and altos
	Adorate Dominum in atria sancto ejus.	Worship the Lord in holy array.	
	Commoveatur a facie ejus universa terra:	Tremble before him, all the earth;	SATB
	Dicite in gentibus quia Dominus regnavit.	Say among the nations, "The Lord reigns.	

(continued on next page)

1:52	Etenim corexit orbem terrae qui non commovebitur:	Yea, the world is established, it shall never be moved.	Tenors
	Judicabit populous in aequitate.	He will judge the peoples with equity."	
	Laetentur caeli, et exsultet terra:	Let the heavens be glad, and let the earth rejoice;	Tenors and basses
	Commoveatur mare, et plenitudo ejus:	Let the sea roar, and all that fills it;	
	Gaudebunt campi, et omnia quae in eis sunt	Let the field exult, and every thing in it.	
	Tunc exsultabunt omnia ligna silvarum	Then shall all the trees of the wood sing for joy	SATB
	A facie Domini, quia venit:	Before the Lord, for he comes;	
	Quoniam venit iudicare terram.	For he comes to judge the earth.	
	Judicabit orbem terrae in aequitate,	He will judge the world with righteousness,	
	Et populos in veritate sua.	And the peoples with his truth.	

Duet between sopranos and altos, moving in contrary motion, showing free rhythmic notation (arrows mark the stressed dissonances, intervals of a second):



Now try the **Listening Quiz.**

YOUR TURN TO EXPLORE

Find a piece by Philip Glass, Steve Reich, Terry Riley, John Tavener, or another minimalist composer. How might you describe the simple elements on which the work is based? Notice the process of repetition and change: how does the composer provide variety within the regular patterns? How does this idea of regularity and contrast differ from other ways of organizing music that we have encountered? What similarities do you find between this kind of music and other repertories that are familiar to you?

CHAPTER 52

Underscoring Meaning: Williams and Music for Film

"So much of what we do is ephemeral and quickly forgotten . . . so it's gratifying to have something you have done linger in people's memories."

—John Williams

KEY POINTS

- Film music sets the mood and helps establish the characters and a sense of place and time.
- There are two principal types of music in a film: **underscoring** and **source music**.
- The film music of John Williams marks a return to full orchestral resources and the use of leitmotifs (recurring themes) associated with characters or situations.

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Multimedia has often been a powerful way to express emotion, as we have seen with opera and ballet: several creative individuals collaborating on a total effect has always brought about extraordinary results. We can see this perhaps most clearly in contemporary multimedia—film, television, and video games. Dramatic musical resources pioneered onstage have been transformed for the screen, resulting in emotional effects that stay with us for years on end. We will consider the example of one of the most prominent film composers of our day, John Williams, who has shaped decades of blockbuster movies with his imaginative soundtracks.

SOUND AND FILM

Music has helped to create some of the most memorable moments in film history. The opening of *2001: A Space Odyssey* (1968), the Paris montage from *Casablanca* (1942), and the shower scene in *Psycho* (1960) are all accompanied by music that has become an integral part of American culture. A composer's choices of style, instrumentation, and emotional quality are critical in fulfilling the director's vision. Even the absence of music in a scene or an entire movie (as in Alfred Hitchcock's *Lifeboat*, 1944) can contribute to the overall tone of a film.

Most Hollywood films use music to reflect the emotions of a given scene. John Williams, for example, guides our emotions at the end of *E.T.: The Extra-Terrestrial* (1982) from sorrow at the apparent death of E.T. through joy at his recovery,



Elijah Wood as the heroic hobbit Frodo Baggins in *The Lord of the Rings* trilogy (2001–03).

excitement at the chase scene, and sadness at his final farewell. Howard Shore's scores to *The Lord of the Rings* trilogy play a major role in creating the dark, brooding mood surrounding Frodo's quest, but also bring out the contrasting moments of humor and tenderness.

Composers can create irony by supplying music that contradicts what is being shown. This technique is called "running counter to the action." Perhaps the best-known musical/visual contradiction is the chilling climactic scene of *The Godfather* (1972). While the audience hears Bach organ music played during a baptism, it sees the systematic murders of Michael Corleone's enemies being brutally carried out. A number of action films since the 1990s, including Quentin Tarantino's *Pulp Fiction* (1994) and *Kill Bill, Vol. 1* and *Vol. 2* (2003–04), contain scenes of graphic violence accompanied by lighthearted rock music. This jarring contrast produces a sense of black comedy and raises questions about the superficial treatment of violence in today's media.

Music can help create a sense of place and time, as do the bagpipes in *Braveheart* (1995) and the guitar in *Brokeback Mountain* (2005). The instruments do not have to be authentic but can merely suggest a time period. Indeed, in *Avatar* (2009), a small choir sings in the Na'vi language—a language developed exclusively for the movie—that complements the film's setting in a future utopia.

There are two main types of music in a film. **Underscoring**, which is what most people think of as film music, occurs when music comes from an unseen source, often an invisible orchestra. But when music functions as part of the drama itself, this is referred to as **source music**. For example, someone may turn on a radio, or a character may be inspired to sing. In *Rear Window* (1954), director Alfred Hitchcock employs only source music, which emanates from the various apartments on the block. In *Boyz 'n the Hood* (1991), source music of classical, jazz, Motown, and rap helps define the figures of the story.

Yoda advises the hero Luke Skywalker (Mark Hamill) in the *Star Wars* sequel *The Empire Strikes Back* (1980), with a score by John Williams.



In an attempt to create musical unity within a drama, many film composers use the techniques of leitmotif (see Chapter 38). In *Jaws* (1975), John Williams creates a two-note oscillating motive that warns the audience of the shark's presence. Perhaps inspired by Wagner's *Ring* cycle, Williams also introduces a multitude of leitmotifs for the *Star Wars* trilogy. Each motive—the opening fanfare (which becomes the theme for Luke Skywalker), Yoda's gentle melody, and Darth Vader's fierce march—supports the general nature of the character. Yet these musical motives can also be transformed to reflect totally different events. The theme for Luke Skywalker can sound sad or distorted when he is in trouble, triumphant when he is victorious. One of the finest musical moments of the trilogy occurs in *The Return of the Jedi* (1983). At the death of Darth Vader, his once terrifying theme is transformed into a gentle tune played by the woodwinds and harp.

STAR WARS AND BEYOND

It would be difficult to underestimate the importance of American composer John Williams to film music. *Star Wars* (1977) revolutionized the movie industry with spectacular visual effects and a brilliant, colorful score. Williams is often credited with the revival of the grand symphonic film score, unforgettable themes set in an accessible, neo-Romantic idiom. His first big hits—*Jaws* and then *Star Wars*—led to a string of successes, including the venerated *Indiana Jones* films, from which we will hear the widely known *Raiders' March*.

Williams's *Raiders' March*

Most people recall the music for the box-office hit *Raiders of the Lost Ark* (1981), if not the film itself, which introduces the adventuring hero Indiana Jones (Harrison Ford). As in many of his films, Williams uses leitmotifs throughout as a means to define the characters—notably here, for anthropologist Professor Jones and for his love interest, Marion Ravenswood. The *Raiders' March* presents the hero's music first, recalling Aaron Copland's style with its disjunct theme and stuttering accompaniment. Featuring brass and percussion, it projects our courageous and

JOHN WILLIAMS (b. 1932)



A native of Long Island, Williams moved to Los Angeles as a youth, where he studied at UCLA. He then attended New York's Juilliard School of Music, after which he worked as a jazz pianist. He began composing for television in the 1950s, and shifted to the big screen in the 1960s, when he wrote a series of scores for disaster films like *Jaws*. By the end of the 1970s, Williams had established himself as Hollywood's foremost composer, with three blockbusters to his name: *Star Wars*, *Close Encounters of the Third Kind*, and *Superman*. During the 1980s, he scored such box-office hits as the two *Star Wars* sequels, the *Indiana Jones* trilogy, and *E.T.*, and in the 1990s *Home Alone*, *Jurassic Park*, and *Schindler's List*, among many others. More recent scores include those to the first three *Harry Potter* films. In addition to this amazing lineup of film scores, Williams has also written classical works, including fanfares for the Olympics and inauguration music for President Barack Obama (*Air and Simple Gifts*). He served as the director of the Boston Pops Orchestra from 1980 to 1993.

Williams's film music explores the Wagnerian ideas of extended chromatic harmony and the use of leitmotifs—themes that represent a person, object, or idea—throughout a work. His writing is highly lyrical, providing us with eminently memorable themes that capture our imagination.

MAJOR WORKS: Orchestral works, including *Winter Games Fanfare* (1989), *Summon the Heroes* (1996), and concertos for various solo instruments • Chamber music, including *Air and Simple Gifts* (2009) • More than 90 film scores, including *Jaws* (1975), *Close Encounters of the Third Kind* (1977), *Star Wars* (1977, trilogy), *Superman* (1978), *Raiders of the Lost Ark* (1981), *E.T.: The Extra-Terrestrial* (1982), *Jurassic Park* (1993), *Schindler's List* (1993), *Harry Potter and the Sorcerer's Stone* (2001), *The Adventures of Tintin: Secret of the Unicorn* (2011) • Television series and themes, including *Gilligan's Island* (1957–60).



The adventurer Indiana Jones (Harrison Ford) attempts to recover a sacred idol in the jungles of South America, in *Raiders of the Lost Ark* (1981). The music of John Williams accompanies all the movies in the series.

confident protagonist well. This strong idea is contrasted with Marion's theme, in a lush setting that evokes their once-tender, now stormy, relationship.

The contrasting moods of the two melodies help delineate the **A-B-A′** march structure. In the **A** section, the principal melody is heard four times, growing in intensity with each repetition. Marion's theme (**B**), heard primarily in the strings, displays a passionate, songlike character and functions as the march's trio section. Typical of many **A-B-A** structures, the reprise of the **A** section is somewhat abbreviated. The playful quality of the march is emphasized by strong closing dissonances (Listening Guide 45).

The history of film music is now over a century old. During this time, the medium has attracted many of the world's best-known composers, including Aaron Copland, George Gershwin, Leonard Bernstein, Silvestre Revueltas, and Philip Glass. The Hollywood industry also supported a number of specialists, such as Max Steiner, Miklós Rózsa, Elmer Bernstein, and Bernard Herrmann, as well as John Williams, who composed film music almost exclusively. While each composer brought an individual approach to his art, three general tendencies can be observed: the incorporation of the principles established by Wagner's music dramas, the assimilation of the ever-changing trends in popular music, and the constant search for fresh, new sounds. After one hundred years, film music remains a strong, vibrant medium and an integral part of the art of filmmaking.

CRITICAL THINKING

1. How does the music for film contribute to the story?
2. How does John Williams unify his films through the music?

YOUR TURN TO EXPLORE

Choose a favorite film and watch it a couple of times, paying attention to the use of sound. Which of the approaches discussed in this chapter are employed in the film? Are there particular moments when you think sound and music are used most effectively? Conversely, can you identify moments where you feel the sound/music is *not* effective for the dramatic purpose? How might a different approach at that point improve the effect?

LISTENING GUIDE 45 5:11

Williams: *Raiders' March*, from *Raiders of the Lost Ark*

DATE: 1981

GENRE: Film score (orchestrated by Herbert Spencer)

What to listen for

Melody	Opening disjunct march theme; lyrical trio theme; both linked to the movie.	Form	Overall **A-B-A′** form (march-trio-march), with sectional divisions and repeats.
Rhythm/meter	Regular duple meter, with syncopations and triplets for variety.	Expression	Contrasting moods set by the vigorous march and romantic love theme.
Harmony	Occasional dissonant harmonies.	Timbre	Brass and percussion are featured, typical of a march.

March: A section (**a-b-a′**)

0:00 Introduction; stuttering rhythmic ostinato setup.
0:07 **a section**—disjunct march theme, with insistent dotted rhythm, played by the trumpet.
0:21 March tune is repeated, with fuller accompaniment; offbeats on cymbals.
0:36 **b section**—strings present a contrasting idea with a triplet figure. Closes with an abrupt, disjunct rhythmic figure.
0:52 **b section**—contrasting idea is repeated in the brass with an extended cadential section.
1:17 **a′ section**—opening march returns with a more vigorous accompaniment.
1:36 Modulates up a half step; imitative answer in the trombones.
1:52 Cadential figure (from **b**) brings the march section to a close.

Trio: B section (**c-d-c′**)

2:08 **c section**—lyrical melody in low strings, ascending leap, then a broad, flowing line. Trio theme is repeated and developed.
2:41 **d section**—violins and cellos in dialogue with phrases of **c section**.
3:08 **c′ section**—soaring violins play the trio theme; slows to a cadence.

March reprise: A′ section (**b-a″**)

3:32 **b section**—accompaniment of the opening returns; theme is played by French horn, with an extended cadence in the brass.
4:12 **a″ section**—accompaniment pattern intensifies with louder dynamics and fuller orchestration; march theme is stated, then repeated with answering phrases in the trombones.
4:47 **Coda**—reiterates rhythmic ideas from the march tune, leading to a loud and dissonant closing.

Now try the **Listening Quiz.**

CHAPTER 53

Reality Shows: Adams and Contemporary Opera

"Whenever serious art loses track of its roots in the vernacular, then it begins to atrophy."

—John Adams

KEY POINTS

- Operatic composers sometimes choose historical topics, seeking to convey emotional truths through semi-fictional accounts of past events.
- American composer John Adams's eclectic approach combines elements of minimalism with traits of neo-Romanticism, forging a post-minimalist style in his recent opera *Doctor Atomic*.

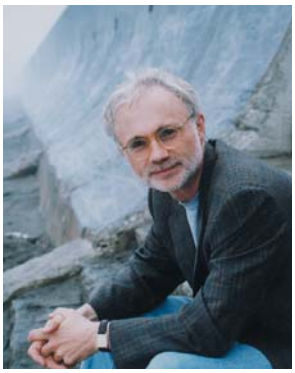
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Verdi once said that in musical theater, "it may be a good thing to copy reality; but to invent reality is much, much better." And operatic composers and librettists—like directors and their teams in film—have often sought deeper truths in stories based in fiction rather than fact. History, however, has also regularly been present in opera, since the actions of significant individuals have long fascinated us. In recent years, several composers have taken recent historical events as the basis for operatic treatment. Operas are not documentaries: much of the content of a "historical opera" is based on the creativity of librettist and composer, rather than on documented dialogue between real-life individuals. The goal of these works is to evoke the intensity and complexity of the time and the emotions felt by the historical actors, rather than to provide a factually accurate account. One noteworthy example of this approach is *Doctor Atomic*, a collaboration between composer John Adams and provocative playwright/director Peter Sellars.

JOHN ADAMS AND POST-MINIMALISM

Minimalism has exerted a great influence on a variety of composers. Perhaps the most versatile of these "post-minimalists" is John Adams, whose works have gained wide appeal in large part because of their combination of accessible melodies and harmonies with intense, deeply expressive contemporary devices. Adams infuses the minimalist style with traits of neo-Romanticism, illustrated in his recent opera *Doctor Atomic*.

JOHN ADAMS (b. 1947)



Adams was educated at Harvard University, where he was steeped in serialism. In his dorm room, though, he preferred to listen to rock: "I was much inspired by certain albums that appeared to me to have a fabulous unity to them, like . . . *Abbey Road* and *Dark Side of the Moon*." In 1972, he drove his VW Beetle cross-country to San Francisco, where he began teaching at the San Francisco Conservatory of Music, and quickly became an advocate for contemporary music in the Bay Area.

Adams first gained notice with two hypnotic minimalist works—*Phrygian Gates* (for piano, 1977) and *Shaker Loops* (for string septet, 1978)—then earned a national reputation with *Harmonium* (1980–81) and *Harmonielehre* (1984–85, which pays homage to Arnold Schoenberg), both written for the San Francisco Symphony. He attracted much attention with his opera *Nixon in China* (1987), on the historic visit of President Nixon in November 1972. The works that followed show an increasing awareness of the sumptuous orchestration and expressive harmonies of neo-Romanticism, including his next opera, *The Death of Klinghoffer* (1991), based on the 1985 hijacking of a cruise liner by Palestinian terrorists. The 2000 *El Niño*, a Nativity oratorio modeled on Handel's *Messiah*, has texts drawn from English, Spanish, and Latin sources. Both these recent stage works were collaborations with stage director Peter Sellars.

Adams won a Pulitzer Prize for *On the Transmigration of Souls* (2002), commissioned to mark the first anniversary of September 11, 2001, setting texts based on victims' names. His latest opera, *Doctor Atomic*, may be his most dramatic work yet.

MAJOR WORKS: Stage works, including *Nixon in China* (1987), *The Death of Klinghoffer* (1991), *El Niño* (2000), and *Doctor Atomic* (2005) • Orchestral works, including *Short Ride in a Fast Machine* (1986), *Tromba lontana* (1986), and *City Noir* (2009) • Chamber music, including *Phrygian Gates* (1977), *Shaker Loops* (1978), and Chamber Symphony (1992) • Vocal works, including *On the Transmigration of Souls* (In Memory of September 11, 2001, for chorus, children's chorus, and orchestra, 2002) • Tape and electronic works.

In His Own Words

"[I am] a very emotional composer, one who experiences music on a very physical level. My music is erotic and Dionysian, and I never try to obscure those feelings when I compose."

Adams's *Doctor Atomic*

For his third opera, Adams chose as his subject the awe-inspiring creation of the atomic bomb by a team of scientists, headed by physicist J. Robert Oppenheimer, working at the Los Alamos Laboratory in New Mexico. Peter Sellars's fascinating libretto is based on the memoirs of the project's scientists and some declassified government documents, as well as the poetry of John Donne, Charles Baudelaire, and the sacred Hindu scripture *Bhagavad Gita* (*Song of God*), the last three all literary texts well known to Oppenheimer. Adams's rich and dark score is complex texturally, as are his very human and well-developed characters.

Bhagavad Gita

The opera focuses on the last days and hours before the first atomic test on July 16, 1945. In Act I, chorus members sing of their hopes and fears about the invention—a twenty-one-kiloton atomic weapon. Oppenheimer, struggling with his conscience, sings a stunning aria that takes us to the depths of his soul as he looks with awe and trepidation at his creation.

In Act II, we learn that the test will go on while scientists worry about fallout: no one really knows what to expect, but one team member speculates that the



Gerald Finley as physicist J. Robert Oppenheimer in the San Francisco Opera production of *Doctor Atomic*.

atmosphere itself might catch on fire. Tension mounts as the chorus sings, "At the sight of this," a dramatic text from the *Bhagavad Gita* describing the moment when Krishna, an avatar (or incarnation) of Vishnu, reveals himself as the Supreme God, the all-powerful creator and destroyer of the world (Listening Guide 46). Adams's spine-chilling chorus conveys the apprehension and terror of those about to witness the historic blast. The fearsome text is declaimed on repeated notes in short phrases, punctuated with offbeat brass and percussion accents. An unsettling refrain ("O master") recurs with even shorter, more dissonant tones. At the close, the crowd responds to the immense buildup of tension with mere utterances over distorted electronic sounds. The effect is thoroughly compelling.

The opera's last scene depicts the moments before the detonation, when a rocket sends out a two-minute warning, and Oppenheimer sings, "Lord, these affairs are hard on the heart." The scientist recalls the Hindu text again to describe the explosion: "If the radiance of a thousand suns were to burst at once into the sky, that would be like the splendor of the mighty one."

In *Doctor Atomic*, Adams has taken a hugely complex subject that draws together science and art, and presented it in a multilayered, eclectic score that offers much to the imagination as well as to the ears. The topic of the opera also raises complex moral (and perhaps political) questions: What does it mean to make art about such a destructive and lethal technology? Do we run the risk of losing track of the horrors that followed these experiments (the bombing of Hiroshima and Nagasaki) by focusing on an individual's struggles through beautiful music? Several of Adams's works have caused controversy, including his opera *The Death of Klinghoffer*, based on an episode in which Palestinian militants kidnapped a cruise ship and killed one of its passengers. Some saw it as a nuanced treatment of a complex global political problem, others were disturbed at what they felt was too sympathetic a portrayal of the terrorists and their cause. Still, Adams is hailed as one of the most masterful contemporary composers in part because he constantly seeks to make his music relevant to the concerns of the twenty-first century.

CRITICAL THINKING

1. What kinds of stories have contemporary composers chosen for their operas?
2. How does *Doctor Atomic* create an artistic reading of the story of Oppenheimer and the Los Alamos atomic-bomb project?

YOUR TURN TO EXPLORE

Find an opera or other dramatic/multimedia work that takes a historical event as a starting point and provides an artistic interpretation of that event. How are different individuals characterized through music (high or low voice types, instrumental timbre for accompaniment, tuneful or dissonant melodies)? How do you think the composer wants us to interpret the event—is his or her artistic reading an appropriate interpretation given the historical facts? What recent event do you think might lend itself to operatic/dramatic treatment, and what kinds of musical choices would you make to convey the story?

LISTENING GUIDE 46 4:05

Adams: *Doctor Atomic*, "At the sight of this"

DATE: 2005

GENRE: Opera

SETTING: Los Alamos, New Mexico, 1945

LIBRETTIST: Peter Sellars

CHARACTERS: J. Robert Oppenheimer, a physicist (baritone)
Kitty Oppenheimer, his wife (mezzo-soprano)
General Leslie Groves, U.S. army engineer (bass)
Edward Teller, a physicist (baritone)
Robert R. Wilson, a physicist (tenor)
Jack Hubbard, chief meteorologist (baritone)
Captain James Nolan, an army officer (tenor)
Pasqualita, the Oppenheimers' maid (mezzo-soprano)



Krishna displayed in his universal form as Vishnu, from the Sri Srinivasa Perumal Temple in Singapore.

Act II, scene 3, chorus: "At the sight of this"

What to listen for

Melody	Short, choppy phrases with declaimed text, much repetition of ideas.	Expression	Fiery mood; mysterious electronic sounds.
Rhythm/meter	Syncopated, with many offbeat accents.	Timbre	Prominent timpani and brass.
		Performing forces	Chorus and orchestra.
Harmony	Sharply dissonant.		
Form	Verse/refrain structure with repeated sections and text.	Text	*Bhagavad Gita*, chapter 11.

A section

0:00 At the sight of this, your Shape stupendous,
Full of mouths and eyes, terrible with fangs,

Loud, fiery mood; offbeat horn accents.
Chorus with short phrases, recitative style.

Opening of chorus, with text declaimed together:



Refrain

0:27 O O O O O

Regular harsh chords on the main beats against a syncopated accompaniment.

(continued on next page)

A section, elongated

0:41 At the sight of this, your Shape stupendous,
Full of mouths and eyes, feet, thighs and bellies,
All the worlds are fear-struck, even just as I am.

A section repeated with harsh, offbeat, accented dissonances.

Refrain

1:06 O O O O Master.

Single chords again on the main beats.

Choral refrain, invoking Vishnu:



B section

1:19 When I see you, Vishnu, when I see you omnipresent,
Shouldering the sky, in hues of rainbow,

Connected chords, descending and chromatic, against syncopated accompaniment.

Refrain

1:35 O O O O Master.

Single chord interjections again; active accompaniment leads back to the **A section.**

A section

1:48 At the sight of this, your Shape stupendous,
With your mouth agape and flame-eyes staring—
All my peace is gone; O, my heart is troubled.

Repeated choral section; dissonant string chords.

Refrain

2:13 O O O O Master.

B section

2:26 When I see you, Vishnu, omnipresent, flame-eyes staring,
All my peace is gone, is troubled.

Connected chords as in the last **B section**.

B section, with sustained chords:



Coda

2:43

Disjunct high woodwinds, with agitated, accented accompaniment.

3:00 Vocables: "ee ee" (women)/"Do" (men).

Electronically generated sounds accompany the vocables.

HERE AND THERE, THEN AND NOW ▪ 10

Murder, Monsters, and Mayhem in Modern Opera

Today's opera composers have set stories to music that at first seem unlikely choices for musical dramas. All of John Adams's operas are based on historical events: *Nixon in China* documents the first visit by a U.S. president to the People's Republic of China in 1972, to meet Chairman Mao Zedong; *The Death of Klinghoffer* recounts the hijacking of a luxury liner by the Palestinian Liberation Front and the murder of a Jewish-American passenger; and *Doctor Atomic* focuses on the atomic scientist J. Robert Oppenheimer and his creation. Who would have thought these moments in history, significant as they were, could also make such compelling sung drama?

Classic novels have always served up good stories for opera. In 1990, Libby Larsen set Mary Shelley's landmark horror novel *Frankenstein*, focusing on the monster's view of the events; and Jake Heggie gave us Herman Melville's beloved novel *Moby-Dick*, through music, in 2010.

Shorter literary works have also provided inspiration to composers and librettists, who can extend and develop a story through music. One example is the gruesome short story "The Fly" by George Langelaan, about a mad scientist who tries out his matter-transmitting machine and transforms himself into a fly by mistake (see illustration)—the basis for a 2008 opera by Canadian film composer Howard Shore. (He also wrote the music for the 1986 film *The Fly*.)

A fascination with the supernatural inspired John Corigliano's opera *The Ghosts of Versailles* (1991), which is set in the afterlife at the French court of Louis XVI. Marie Antoinette is quite upset about having been beheaded, and the ghost of the librettist Pierre Beaumarchais tries to cheer her up. The title of this opera draws on an "actual" supernatural event from 1901, when two professors visiting Versailles got off the beaten tourist path on the castle grounds and reportedly "time-slipped" back to the eighteenth century, where they saw Marie Antoinette and others from this era. Both wrote accounts of the event and published their story anonymously—J. R. R. Tolkien, for one, was fascinated by it. All these contemporary operas demonstrate that almost any good story—no matter how macabre, hideous, or just plain weird—can be made into a successful dramatic musical work that can capture the imaginations of young and old alike.



A scene from the 2008 opera *The Fly,* by Canadian composer Howard Shore, during a dress rehearsal in Paris.

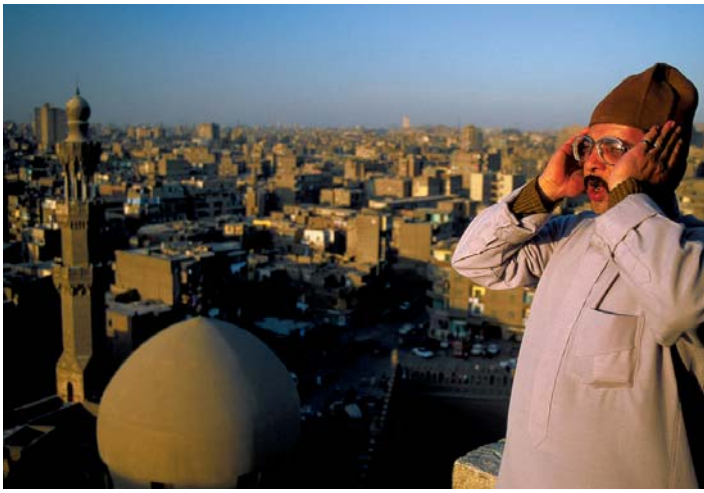
INTERLUDE 1

Music in Sacred Spaces

"Praise Him with the sound of the trumpet: praise Him with the psaltery and harp.
Praise Him with the timbrel and dance: praise Him with stringed instruments and organs.
Praise Him upon the loud cymbals: praise Him upon the high sounding cymbals."

—Psalm 150 (King James version)

From the time of ancient Greece, music was reputed to have divine origins, and celebrations for a particular god were marked by carefully chosen musical characteristics that were thought to be most "in tune" with that god's nature. The Mediterranean monotheistic faiths—Judaism, Christianity, Islam—similarly approached the reciting of scriptural text and prayer through song; Islamic calls to prayer are especially powerful in their sonic intensity. In the Western tradition, there have long been discussions about the role of music in Christian life: if it sets a religious text, does it enhance or distract from the words? If it has no text, can it soothe and exalt the spirit, or is it dangerously sensual and too closely connected to earthly concerns?



A muezzin, or crier, sounds the Islamic call to prayer from the minaret of a mosque.

Simple prayer songs, or **plainchant**, were at the core of Christian religious practice from the time of the Apostles (Chapter 12: Hildegard of Bingen, *Alleluia*). In fact, it was the impulse to document and standardize prayer throughout Christian lands that led to the development of musical notation around the year 800, during the reign of Charlemagne. Eventually, the wish to mark special celebrations brought the rise of polyphony, initially an elaboration of plainchant with a new simultaneous musical line. Cathedrals in vibrant cities, such as the church of Notre Dame in Paris, were especially active centers of elaborate polyphonic worship in the Middle Ages. To intensify special moments of musical prayer, musicians developed the **motet**, a musically complex and expressive spiritual song (Chapter 14: Josquin des Prez, *Ave Maria*), and a more elaborate celebration of the core Christian ritual, the **Mass** (Chapter 15: Giovanni Pierluigi da Palestrina, *Pope Marcellus* Mass). There were thus increasing opportunities for musicians to serve the church, and the majority of the music that has been preserved from earlier times was composed for sacred purposes.

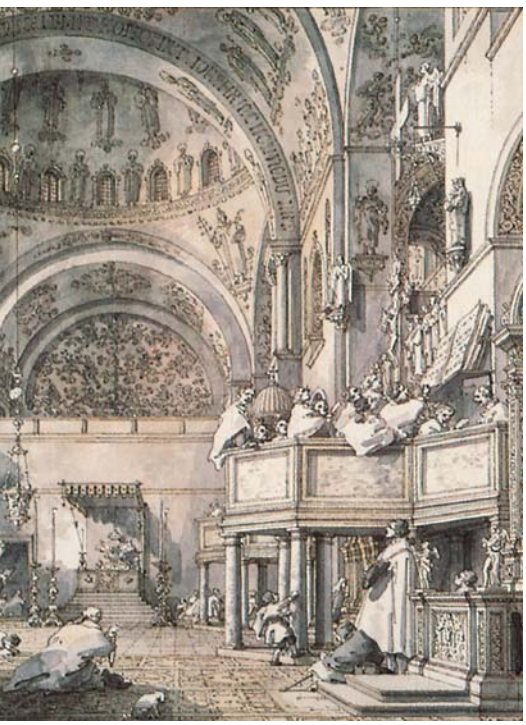
With religious reforms in the 1500s came new approaches to the role of music in Christian worship that departed from Roman Catholic ideals. Congregationally focused music was essential to the vision of Martin Luther, and over the years the **cantata** (Chapter 17: Johann Sebastian Bach, *Wachet auf*), a musical parallel to the



Angel Musicians, by **Hans Memling** (c. 1430–1494).

pastor's sermon, became a staple of the long, Sunday-morning Lutheran service. While the **oratorio** had developed in Catholic lands alongside opera as a resource to tell religious stories in dramatic form, it became most popular when transplanted to England and modified for Anglican-inspired taste, eventually far outshining other kinds of contemporary dramatic music (Chapter 18: George Frideric Handel, *Messiah*). The addition of instruments to what had been primarily vocal sacred traditions allowed musicians to incorporate the latest styles into their sacred compositions—a tendency praised by some music lovers but criticized by others who believed that popular trends disrupted the need to maintain continuity in worship.

Musicians performing in the singers' gallery of St. Mark's in Venice. Drawing by **Giovanni Antonio Canal** (1697–1768), called **Canaletto**.



As European culture underwent change in the 1700s with the Enlightenment and its emphasis on science and reason, religion began playing a less prominent role in public life. Musicians were still working for their churches, but often on a one-time commission basis—this was the case with Wolfgang Amadeus Mozart and his *Requiem* (Chapter 29). Some kinds of sacred music, especially the oratorio, began to be performed in concert, out of the context of their original worship function.

This trend continued into the 1800s and beyond, with musicians becoming more and more independent from the religious establishment that had once been their primary employer. The continuing intersection between sacred music and the latest fashions in nonsacred (secular) music sometimes resulted in works that set spiritual texts but were not intended for specific worship functions. Giuseppe Verdi's *Requiem* (Chapter 39), for example, was written to commemorate a prominent writer but was not sung at his funeral, and quickly became a concert rather than church piece. Two of the most prominent nineteenth-century composers in the German and French traditions, Johannes



A gospel group and its leader help to energize the congregation at a church in Paris.

Brahms and Gabriel Fauré, each also wrote a powerful Requiem that was designed for, and became a staple of, the concert repertory.

Still, many musicians continued a strong commitment to religious music, often out of their own personal conviction. Especially in North America, various branches of Christian worship expanded on congregational hymns and expressive church choirs over the past century, leading to the flourishing African American **spiritual** and **gospel** traditions and other approaches to "praise" music. Reform Judaism was strongly influenced by the Lutheran musical tradition in its adoption of the organ and other instruments for religious celebrations, and a number of Jewish musicians have composed striking works that draw from their faith (Arnold Schoenberg, *A Survivor from Warsaw*; Leonard Bernstein, *Chichester Psalms*; Steve Reich, *Tehillim*).

Contemporary composers of both "art" and "popular" music still write in the sacred genres adopted by their predecessors (Andrew Lloyd Webber, *Requiem;* Paul McCartney, *Liverpool Oratorio*; Wynton Marsalis, *Blood on the Fields*), and we will examine the "spiritual minimalist" approach of Arvo Pärt (Chapter 51: *Cantate Domino*). Ultimately, the potential for music to energize spiritual experience is a concept at the core of the Western tradition.

iMusic

Traditional: *Amazing Grace* (hymn, United Kingdom); *Call to Prayer / Blessings on the Prophet* (Islamic); *Joy to the World* (Christmas carol, England); *Osain* (Santería song, Cuba); *Simple Gifts* (Shaker hymn, North America); *Swing Low, Sweet Chariot* (gospel spiritual, North America); *When the Saints Go Marching In* (hymn, North America)

Hildegard of Bingen: *Kyrie* (late medieval plainchant Mass section)

Josquin: *Inviolata, integra et casta es Maria* (early sixteenth-century motet)

Hassler: *Laudate Dominum* (early seventeenth-century motet)

Bach, J. S.: *Jesu, Joy of Man's Desiring* (early eighteenth-century hymn elaboration); Cantata 51, "Endlich, endlich wird mein Joch" (early eighteenth-century cantata)

Mozart: *Confutatis* and *Tuba mirum* (from late eighteenth-century Requiem Mass)

Verdi: *Dies irae* (from late nineteenth-century Requiem Mass)

Ligeti: *Lux aeterna* (from mid-twentieth-century Requiem Mass)

INTERLUDE

2 Music for Stage and Screen

"I have always believed that opera is a planet where the muses work together, join hands and celebrate all the arts."

— Franco Zeffirelli (b. 1923)

Like his royal father, King Louis XIV of France (r. 1643-1715) loved to dance in the court ballet. He's shown here in one of his first roles, as "the Sun," at age fourteen.



Music has been integrated into multimedia productions—involving speech, staging, and other visual or choreographed effects—since the earliest documented history of the West. The theatrical traditions of ancient Greece incorporated musical instruments, and actors intoned their lines in a style that was somewhere between speech and song. Dramatized scenes from biblical scripture were featured in Christian celebrations in the Middle Ages, building on the tradition of collective sung prayer.

As European traditions of stage performance developed in the Middle Ages and Renaissance, music often punctuated the action, as part of the plot (for example, a lover's serenade) or as sonic interludes between scenes. The plays of renowned authors such as Shakespeare are peppered with musical references, and there's evidence that characters would break into song in the middle of a line to liven up the performance (and provide "in-joke" references for the audience).

The idea of integrating music fully into the dramatic flow was an innovation of the Baroque era, first explored in the Italian courts and then adopted more widely for special celebrations. "Drama through music," as the tradition that later became **opera** was originally known, quickly became the favorite entertainment of the upper classes across Europe (Chapter 16: Henry Purcell, *Dido and Aeneas*). Musicians and playwrights alike were drawn to the enormous fortunes that could be made, especially once opera became a public tradition in the mid-1600s, as well as the opportunities for expressive intensity and constant innovation that were expected by enthusiastic audiences. Italian-style opera, the most widespread, spotlighted highly compensated superstar singers with extraordinary vocal skills. Also popular was the French operatic style, which relied less on vocal display and more on orchestral and ensemble effects and on dance. Other regional styles capitalized on the demands of the audience in that community: opera has always been a very adaptable medium.

As the operatic tradition expanded, it absorbed changing social concerns, and the interest in equality that characterized the eighteenth-century Enlightenment led to a new tradition of comic opera (*opera buffa*). In this tradition, music dramas used humor to provide gentle critiques

of established conventions of class and gender (Chapter 28: Wolfgang Amadeus Mozart, *Don Giovanni*). With the French Revolution came a reconfiguration of French musical theater: gone was the "old style" opera that had been associated with king and court, to be replaced by musical reflections of the changed political climate, with topics focusing on the evils of nobility and royalty. Musicians quickly tailored their multimedia for a changing world.

In the nineteenth century, expanding political unrest in Europe opened the door to even more pointed social critique, accompanied by more powerful and intense operatic soundscapes, though the Italian tradition continued to rely on "hit songs" by star singers (Chapter 37: Giuseppe Verdi, *Rigoletto*), and the French tradition explored exotic locales through grand scenarios. The German tradition, which up to now had been less active than its French and Italian counterparts, became more prominent at this time. Especially in the works of Richard Wagner, growing musical forces were marshalled to create multimedia productions designed to be epic in scale, both musically and dramatically (Chapter 38: *Die Walküre*). Mesmerized audiences streamed into Wagner's specially designed theater in Bayreuth, Germany, as they do to this day, with tickets selling out years in advance.



The quartet scene from Verdi's *Rigoletto* in the London premiere (1853) at Covent Garden.

European opera sailed to North America with various immigrant populations, and by the mid-nineteenth century it was considered top-notch entertainment across economic lines. Troupes traveled throughout the United States, performing English translations and adaptations of European classics freely intermixed with popular songs of the time. Even the great multimedia entrepreneur P. T. Barnum, better known for his work with the Barnum and Bailey circus, made sure to sponsor musical theater as part of his entertainment empire. Another important presence on the American musical stage was the variety show, which intermingled comic skits with music and singing (and other acts such as magic and juggling), sometimes with a loosely strung plot (and often with excerpts from favorite operatic scenes). Only later in the nineteenth century did opera become "highbrow," separating entirely from the more "popular" variety-show tradition, as performers and audiences left behind translations and adaptations and strove for purity of the original musical text.

While some traditions exploit the power of entirely sung drama, other strands of musical theater combine spoken dialogue with musical "numbers." This was especially true of the strand that arose in North America in the early twentieth century, drawing on the variety show. As composers built this tradition of the **American Broadway musical**, they nonetheless often aimed at an intersection between the "low-art" Broadway commercial tradition and more "high-art" considerations, looking to achieve more lasting and profound dramatic effects (Chapter 44: George Gershwin, *Porgy and Bess*; Chapter 47: Leonard Bernstein, *West Side Story*).

Meanwhile, choreographed dance arose in the Renaissance as a kind of spectacle much valued especially in France and in European centers influenced by French



American musical theater can sometimes approach the emotional and musical complexity of opera, as in Stephen Sondheim's popular, powerful, and disturbing *Sweeney Todd*.

culture. **Ballet**, as it became known, was sometimes presented independently and sometimes integrated into sung or spoken drama, in order to create a more interesting and varied expressive effect. Partly because it had been so closely associated with royalty, ballet became less popular in France after the revolution. But it flourished at other European courts: in particular, Russian dancers, choreographers, and composers expanded the French tradition in the nineteenth century, and brought innovation back to Paris in the early twentieth (Chapter 41: Igor Stravinsky, *The Rite of Spring*). Ballet became especially interesting to those seeking to explore modern approaches to multimedia in the last century, as well as to those looking for characteristic regional or national effects (Chapter 45: Aaron Copland, *Appalachian Spring*).

As the new medium of film emerged in the early twentieth century, it absorbed the multimedia resources of opera, ballet, and the Broadway musical. For silent films, musicians were hired to provide live soundtracks, responding to the changing dramatic effects on the screen similar to the way music had long enhanced staged drama and dance. With the arrival of synchronized sound, music was at the forefront: the "talking" scenes in the first commercial sound film, *The Jazz Singer* of 1927, in fact primarily involved singing. By the 1930s, Broadway musicals became all the more popular because of film versions, and even several films that were not originally shows (for example, *The Wizard of Oz* of 1939) followed the conventions of Broadway theater by featuring song-and-dance numbers.

Live instrumental music for silent films was replaced by an instrumental soundtrack, used to help underline dramatic interaction between characters. Several noteworthy composers of orchestral, theatrical, and dance music (including Bernstein and Copland) were asked to underscore sound films, while others made their mark primarily through film music (Bernard Herrmann, for example, provided the striking soundscapes for director Alfred Hitchcock's movies). The most

A performance of *Trepak* from Tchaikovsky's ballet *The Nutcracker*, by the Royal Ballet at Covent Garden, London, in 2008.





In *Avatar* (2009), Oscar-winning composer James Horner drew on European folk traditions as well as synthesizer techniques to shape an ideal soundscape for a fantastic faraway world.

prolific and sought-after contemporary film composer is probably John Williams (Chapter 52: *Raiders' March*), who is responsible for the music for the *Star Wars* series as well as the first three *Harry Potter* films, *Jurassic Park*, and many others. The approach to film underscoring has been quite successfully extended to other modern multimedia like television and video games, where further innovations continue to develop.

Even as the field of musical multimedia has expanded in the last century, opera continues to provide some of the most remarkable theatrical experiences, and contemporary composers have continued to draw on topics that address central cultural concerns of their audiences, as they have for centuries (Chapter 53: John Adams, *Doctor Atomic*). Now as in the past, music injects a crucial component of intensity into drama.

iMusic

Ngoh wai heng kong (Cantonese opera, China)

Monteverdi: *Lament of the Nymph* (early seventeenth-century music drama)

Purcell: Rondeau, from *Abdelazar* (late seventeenth-century music drama)

Rossini: Overture to *William Tell* (early nineteenth-century opera)

Bizet: *Toreador Song,* from *Carmen* (late nineteenth-century French opera)

Tchaikovsky: excerpts from *The Nutcracker* (late nineteenth-century ballet)

Wagner: *Ride of the Valkyries,* from *Die Walküre* (late nineteenth-century music drama)

Berg: Act I, scene 1, from *Wozzeck* (early twentieth-century expressionist opera)

Catán: Interlude, from *Rappaccini's Daughter* (early twenty-first-century opera)

iVideo

Mozart: scenes from Act I of *Don Giovanni* (late eighteenth-century opera)

Verdi: scenes from Act III of *Rigoletto* (mid-nineteenth-century *bel canto* opera)

Bizet: *Habanera,* from *Carmen*

Wagner: scenes from Act III of *Die Walküre*

Puccini: "Un bel dì," from *Madama Butterfly* (early twentieth-century *bel canto* opera)

Berg: selections from Act III of *Wozzeck*

Adams: scenes from *Doctor Atomic* (early twenty-first-century opera)

INTERLUDE

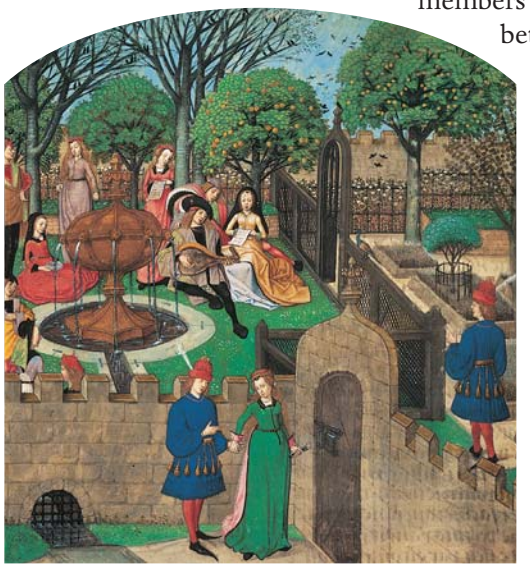
3 Music Among Friends

"How sweet the moonlight sleeps upon this bank!
Here will we sit, and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony."

— William Shakespeare, *The Merchant of Venice*

Language and music are closely connected in cultures across the globe, both helping to define the human tendency toward social interaction. Communal music-making, long associated with gatherings in the West, is described in the earliest recorded stories and legends, from the Greek tales of Homer to the mythology of Norse cultures.

In many world cultures, social music-making continues as an oral, unwritten tradition; examples range from the elaborate art music of India to Hopi Native American lullabies and folk traditions of West Africa. Europeans, however, began to document their "music among friends" almost as soon as they started writing down their worship music in the 800s, especially as it featured in the rich cultural activities that took place in medieval courts. In the late Middle Ages, songwriters known as ***troubadours*** and ***trouvères*** developed an elaborate tradition of sung love poetry, partly stemming from a long-standing practice of refined musical verse in the Mediterranean area, and designed to be performed by a skilled, self-accompanying singer and shared among members of the nobility. At the same time, members of religious communities created songs built on the interaction between multiple simultaneous parts; some of these songs dealt with more worldly concerns (Chapter 13: *Sumer is icumen in*).



A polyphonic secular song is performed with voice and lute in this miniature representing the Garden of Love, from a Flemish manuscript of *Le Roman de la Rose* (c. 1500).

In the 1400s and 1500s, as disposable income grew within European society, more individuals became interested in having music for their own entertainment. And they could, now that printing presses were making music more widely available and more inexpensive to acquire. Composers began to focus on creating songs that would be both easy and fun for a group of friends to sing, and one approach to social song, known as the **madrigal**, became especially popular (Chapter 13: John Farmer, *Fair Phyllis*). It was largely through the madrigal and related Renaissance song forms that musical literacy became established as an important social skill in the Western tradition.

The 1600s saw an increase in musical professionalism, and for a while there was a little decrease in amateur music-



In the sixteenth century, women played an active role in music-making in the bourgeois home. *Portrait of the Van Berchem Family* (1561), credited to **Frans Floris** (1520–1570).

making. Professional musicians, however, became sensitive to listeners' musical experience and began creating works that would carry their audiences through expressive sonic "stories." Some of these stories included words, but others relied solely on the expressive power of instrumental sound. While musical narrative is not as explicit as spoken or written storytelling, it relies on clear patterns of repetition, contrast, and structural expectation. One of the most flexible musical "storytelling" resources of the Baroque era, the **fugue**, provides a wonderful example of sonic narrative from composer to listener (Chapter 21: Johann Sebastian Bach, *The Art of Fugue*).

The eighteenth-century cultural interest in equality and democratic collaboration found musical expression in **chamber music**, built on interactions between a small group of musicians. Some chamber music was tailored for amateur entertainment, some for performance by professionals, but it all reflected an ideal of intimate "conversation" among equal participants (Chapter 22: Joseph Haydn, *Emperor* Quartet; Chapter 24: Wolfgang Amadeus Mozart, *Eine kleine Nachtmusik*). The later 1700s brought increasing attention to the expressive nuances that could be conveyed by the new "keyboard instrument with soft and loud" that we now call the piano, which became more and more the instrument of choice for chamber-music-making (Chapter 26: Ludwig van Beethoven, *Moonlight* Sonata).

Song made a strong comeback in the early 1800s. The new "Romantic" artistic sensibility was attracted to the intensity of poetic images, and musical settings of favorite poems became extremely popular for performance in the home and the semi-public salon (Chapter 30: Franz Schubert, *Elf king*). The growing presence of the piano as an elegant and desirable item of musical furniture was facilitated by the development of mass-manufacturing techniques that made the instrument more affordable. Pianos were used not only as the instrument of choice to accompany song but also on their own, through music connected both to social dancing (Chapter 31: Frédéric Chopin, Mazurka in B-flat Minor) and to a more reflective expression of emotion or biographical experience (Chapter 32: Fanny Mendelssohn Hensel, *The Year*).



In his unfinished oil sketch of a "Schubertiad," Romantic artist **Moritz von Schwind** (1804–1871) shows Schubert at the piano performing with friends.

Distinctions between high art and popular music had not been especially prominent before the 1800s, but they began to be made through the mass-marketing of sheet music to the rising middle classes. Especially in the United States there arose a tradition of songwriting for home entertainment and designed to sound "folksy"—specifically distinct from the cultivated complexity of European repertories. This could be understood as the first self-consciously "popular" music tradition, though the definition of the term is very tricky (Chapter 33: Stephen Foster, *Jeanie with the Light Brown Hair*).

Joseph Joachim, premier violinist of the nineteenth century, and pianist Clara Schumann (1854). Pastel on paper by **Adolph von Menzel** (1815–1905).



Certainly, alongside the printed sheet-music tradition, an oral tradition of music "by the people" continued—a truly *vernacular* approach, as opposed to the *cultivated* approach to music that requires training and musical literacy. Particularly influential on North American musical developments were the parallel streams of **ragtime/jazz** and **blues**, rooted in African American musical practices and expanded through multi-ethnic interactions in the later 1800s. Since blues and jazz were unwritten traditions, we can best study them through their appearance in early commercial recordings of the first decades of the 1900s (Chapter 42: Billie Holiday, *Billie's Blues*).

Blues and jazz influenced a variety of musicians, in North America and beyond. Some, in particular, were eager to blend the long-standing conventions of European art music with styles perceived as African American, in order to convey a specifically American artistic sensibility (Chapter 43: William Grant Still, Suite for Violin and Piano). Other North American

musicians sought inspiration elsewhere as they crafted intimate music for the modern era. Looking westward from California, they considered Asian traditions and attempted to imitate these very non-European sensibilities (Chapter 48: John Cage, *Sonatas and Interludes*). Blending genres from the distant past with cutting-edge experimental techniques, they created songs that evoke the disruptive qualities of twentieth-century life (Chapter 48: George Crumb, *Caballito negro*).

The nineteenth-century tradition of setting favorite poems has continued into the present, and has led some musicians to blend again the boundaries between art and popular traditions, an approach that some characterize as representative of our "postmodern age" (Chapter 49: Bob Dylan / John Corigliano, *Mr. Tambourine Man*). With the arrival of electric amplification in the 1920s, songs could be intimately whispered to a large auditorium, and indeed across the world through radio. This changed the nature of chamber music. We are now accustomed to feeling that a singer-songwriter with a guitar is conveying her message of love and friendship directly to us, even though we may be in a stadium audience of thousands, or one of millions watching YouTube. Still, there continue to be important distinctions between music understood as private or public, especially in the way we believe it affects us.



The interactive game Guitar Hero is only one example of how contemporary multimedia have opened up new ways for music to be shared among friends.

iMusic

Traditional: *Avaz of Bayate Esfahan* (Iran); *Dougla Dance* (Trinidad); *Gankino horo* (Bulgaria); *Gota* (Ghana); *Greensleeves* (United Kingdom); *In a Mountain Path* (China); *Los Jilicatas* (Peru); *Riley* (North America); *Skye Crofters* (Scotland)

Bach, J. S.: Minuet in D Minor, from *Anna Magdalena Bach Notebook* (early eighteenth-century keyboard dance)

Mozart: *Ah! vous dirai-je Maman* (late eighteenth-century keyboard variations)

Schubert: *The Trout* and *The Miller and the Brook*, from *The Lovely Maid of the Mill* (early nineteenth-century songs); *Trout* Quintet, IV (early nineteenth-century chamber music)

Schumann: *In the lovely month of May*, from *A Poet's Love* (early nineteenth-century song)

Reicha: Woodwind Quintet, Op. 88, No. 2 (early nineteenth-century chamber music)

Beethoven: *Für Elise* and *Pathétique* Sonata, II (early nineteenth-century keyboard works)

Chopin: Preludes in E Minor, B-flat Minor, A Minor, from Op. 28 (mid-nineteenth-century keyboard works)

Brahms: *Lullaby* (late nineteenth-century keyboard work)

Foster: *Camptown Races* and *Oh, Susannah!* (late nineteenth-century songs)

Joplin: *Pine Apple Rag* (early twentieth-century keyboard dance)

Seeger: *If I Had a Hammer* (late twentieth-century song)

INTERLUDE

4 Music in Public Spaces

"The introduction of a new kind of music must be shunned as imperiling the whole state, since styles of music are never disturbed without affecting the most important political institutions."

—Plato (c. 424–c. 348 BC)

Music is often said to communicate directly to our emotions. From the earliest days of philosophical writing in the West, however, music has also been understood as serving essential social and political purposes. For example, the use of musical instruments (especially brass, woodwind, and percussion) to signal the arrival of an important personage or to encourage soldiers in battle is documented from the time of antiquity onward. This tradition was mostly improvised and orally transmitted rather than notated, which is why we don't have many specific examples of public music before the 1600s.

As European rulers developed a taste for elaborate music in all aspects of their lives, they commissioned many of the same musicians whom they had hired to compose sacred and theatrical works to write instrumental music to reflect the grandeur of their court. The most extraordinary patron of glorious sounds of this sort was Louis XIV, king of France in the late 1600s. The tradition that he cultivated employed dozens of skilled musicians and was the envy of other royalty, who sought to build similar resources for their own celebrations (Chapter 19: George Frideric Handel, *Water Music*). Grandeur in instrumental music quickly expanded beyond royal celebrations to include other occasions when it was possible to hear a large group of musicians display their astounding skill. Instrumentalists developed



Music is a part of civic life, as shown in a detail of **Ambrogio Lorenzetti**'s (d. 1348?) fresco *Good Government in the City.*

genres such as the **concerto** specifically to showcase their talents, as well as their ability to provide powerful sonic contrasts with the other members of their "bands" (Chapter 20: Antonio Vivaldi, *The Four Seasons*; Chapter 25: Joseph Haydn, Trumpet Concerto).

By the later 1700s, a rising fashion for instrumental music led to public-admission concerts that could give audiences a taste of the ultimate instrument, the multiplayer orchestra (Chapter 23: Haydn, Symphony No. 100). Before this time, instrumental musicians almost invariably worked either for the church or for a wealthy patron. Opera was public in the sense that anyone with enough money could buy a ticket to the performance, but instrumental music was either entirely private or integrated into worship services. The rise of the symphony as a genre and the institution of public concerts opened up the grandeur of orchestral music to a larger audience; and the perceived messages of heroic struggle in the symphonies of Ludwig van Beethoven, in particular, fired up the imagination of the leaders of the growing Romantic movement (Chapter 27: Symphony No. 5).

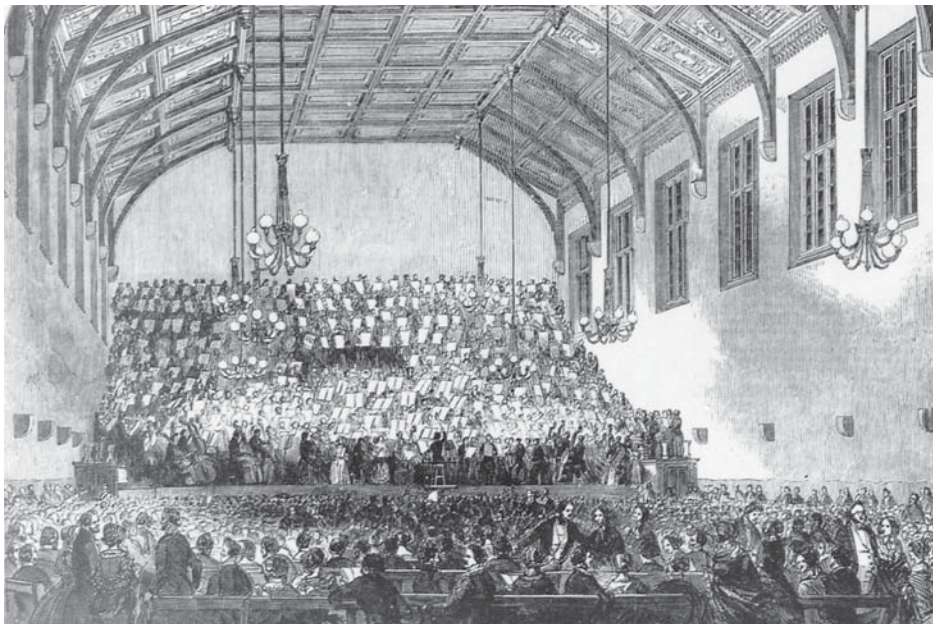


A city wind band. Detail from *Procession in Honor of Our Lady of Sablon in Brussels,* by **Denis van Alsloot** (c. 1570–c. 1626), 1616.

Indeed, the Romantics were especially enamored of instrumental music because they believed it had the power to express emotions beyond words—and the growing size of the orchestra offered more varied timbres and more stunning soundscapes. This can be seen most strikingly in the tradition of orchestral **program music** (Chapter 34: Hector Berlioz, *Symphonie fantastique*), which introduced a greater range of expressive nuance to the now-massive assembly of music professionals. Musicians of the 1700s had led their ensembles from the keyboard, or a soloist coordinated the cues: the nineteenth-century orchestra needed someone



An evening outdoor concert in 1744 by the Collegium Musicum of Jena, Germany, featuring an orchestra of strings, woodwinds, trumpets, and drums gathered around a harpsichord.



In the nineteenth century, enormous choral and orchestral forces were a common sight, as in this engraving of the opening concert at St. Martin's Hall, London, 1850.

responsible for keeping tabs on dozens of musicians, each with a different part to play, and thus the role of the **conductor** was born.

As the century progressed and orchestral music became more and more important to European society, the debate intensified about its nature and purpose. Some musicians chose specific musical elements to spur regional or national pride (Chapter 35: Bedřich Smetana, *The Moldau*). Others insisted on the need to keep the meaning of music self-contained within sound, continuing to advocate the ideal of universal meaning beyond words (Chapter 36: Johannes Brahms, Symphony No. 3). And some sought to push beyond the boundaries of orchestral convention by creating sound blends and melodies that could evoke exotic locales—from the far East or even from mythical antiquity (Chapter 40: Claude Debussy, *Prelude to "The Afternoon of a Faun"*).

The nineteenth century also marked the expansion of vernacular music into public spaces. Newly minted nations developed **anthems** designed to stir collective pride. The **wind band** grew from a small cohort (see illustration on p. I-13) into an expanded force with much more varied resources of timbre. The most prominent works in this tradition are still very much with us, indeed are likely performed more often—by high school, collegiate, and community bands around the country—than any of the other works considered in our survey.

The orchestral tradition is perhaps the most conservative of the streams of Western music. Symphony orchestras in the twenty-first century still play, and audiences still thrill at, the repertory that defined the orchestra as a powerful expressive force more than two centuries ago. But composers on both sides of the Atlantic have continued to add to that tradition, in some cases injecting perspectives that are both modern and uniquely American (Chapter 46: Silvestre Revueltas, *Homage to Federico García Lorca*). If anything, the last decade has seen a growing interest in new orchestral music, especially within the postmodern (and global)



The intimate atmosphere of Le Poisson Rouge, an avant-garde performance space in New York City, demonstrates the continuum between music in public spaces and music among friends.

tradition called neo-Romanticism (Chapter 50: Bright Sheng, *China Dreams*; Jennifer Higdon, *blue cathedral*).

In an increasingly sound-drenched and multimedia-saturated world, we encounter music in public all the time—in shops and restaurants, booming out of a passing car, beckoning to us from a TV or computer advertisement. Politicians choose music to reinforce their political messages; bands whip up college fans into a frenzy at football games. We would do well to listen to ancient philosophers' warnings about the power of sound to shape society, and the importance of a focused awareness of how that power operates.

iMusic

Tabuh Kenilu Sawik (traditional, Indonesia)

Mouret: Rondeau, from *Suite de symphonies* (early eighteenth-century orchestral suite)

Vivaldi: Concerto in C Major for 2 Trumpets, I (early eighteenth-century concerto)

Bach, J. S.: *Brandenburg Concerto* No. 1, I (early eighteenth-century concerto)

Haydn: Symphony No. 94 (*Surprise*), II (late eighteenth-century symphony)

Mozart: Clarinet Concerto, K. 662, II; Horn Concerto, K. 447, III; Piano Concerto, K. 467, II (late eighteenth-century concertos); Symphony No. 35, II; No. 40, III; No. 41, I (late eighteenth-century symphonies)

Beethoven: "Ode to Joy," from Symphony No. 9, IV (early nineteenth-century symphony)

Mendelssohn: Symphony No. 4 (*Italian*), IV (mid-nineteenth-century symphony)

Brahms: Symphony No. 4, IV (late nineteenth-century symphony)

Grieg: *Åse's Death*, from *Peer Gynt* (late nineteenth-century symphonic poem)

Debussy: *Jeux de vagues*, from *La mer* (early twentieth-century symphonic poem)

Messiaen: *Turangilîla-symphonie* (mid-twentieth-century symphonic poem)

iVideo

Telemann: excerpts from *Tafelmusik* (early eighteenth-century orchestral suite)

Mozart: Piano Concerto, K. 453, I

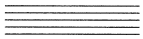
Tchaikovsky: Symphony No. 5, IV (late nineteenth-century symphony)

APPENDIX 1: MUSICAL NOTATION

The Notation of Pitch

Musical notation presents a kind of graph of each sound's duration and pitch. These are indicated by symbols called **notes**, which are written on the **staff**, a series of five parallel lines separated by four spaces:

Staff

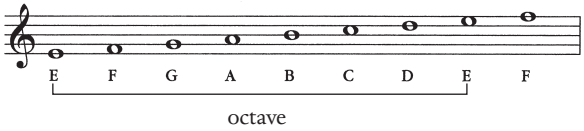


A symbol known as a **clef** is placed at the left end of the staff to determine the pitch names. The **treble clef** (𝄞) is used for pitches within the range of the female singing voice, and the **bass clef** (𝄢) for a lower group of pitches, within the range of the male singing voice.

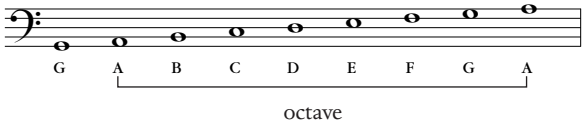
Clefs

Pitches are named after the first seven letters of the alphabet, from A to G. (From one note named A to the next is the interval of an **octave**.) The pitches on the treble staff are named as follows:

Pitch names

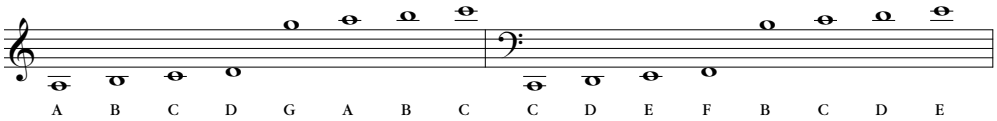


And those on the bass staff:



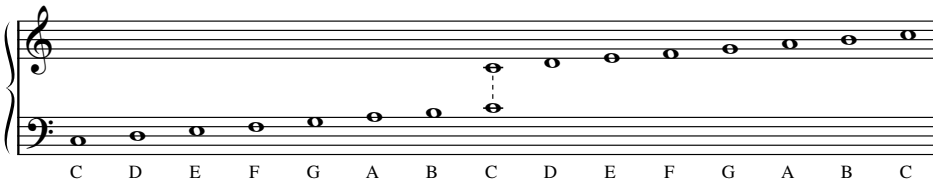
If you need to notate pitches above and below these staffs, short extra lines called **ledger lines** can be added:

Ledger lines



Middle C—the C that, on the piano, is situated approximately in the center of the keyboard—comes between the treble and bass staffs. It is represented by either

the first ledger line above the bass staff or the first ledger line below the treble staff. This combination of the two staffs is called the **great staff** or **grand staff**:



Accidentals

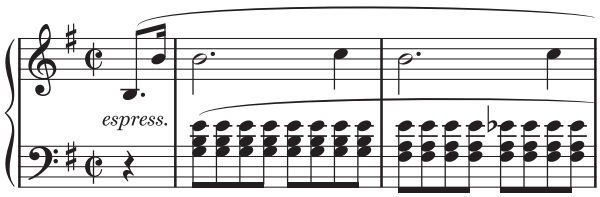
Signs known as **accidentals** are used to alter the pitch of a written note. A **sharp** (♯) before the note indicates the pitch a half step above; a **flat** (♭) indicates the pitch a half step below. A **natural** (♮) cancels a sharp or flat. Also used are the **double sharp** (×) and **double flat** (𝄫), which respectively raise and lower the pitch by two half steps—that is, a whole step.

Key signature

In many pieces of music, where certain sharped or flatted notes are used consistently throughout, these sharps or flats are written at the beginning of each line of music, in the **key signature**, as seen in the following example of piano music. Here, the sharp symbol on the F line means that every F in the piece is played a half step higher, F♯. Notice that piano music is written on the great staff, with the right hand usually playing the notes written on the upper staff and the left hand usually playing the notes written on the lower:

iMusic

Chopin: Prelude in E Minor



The Notation of Rhythm

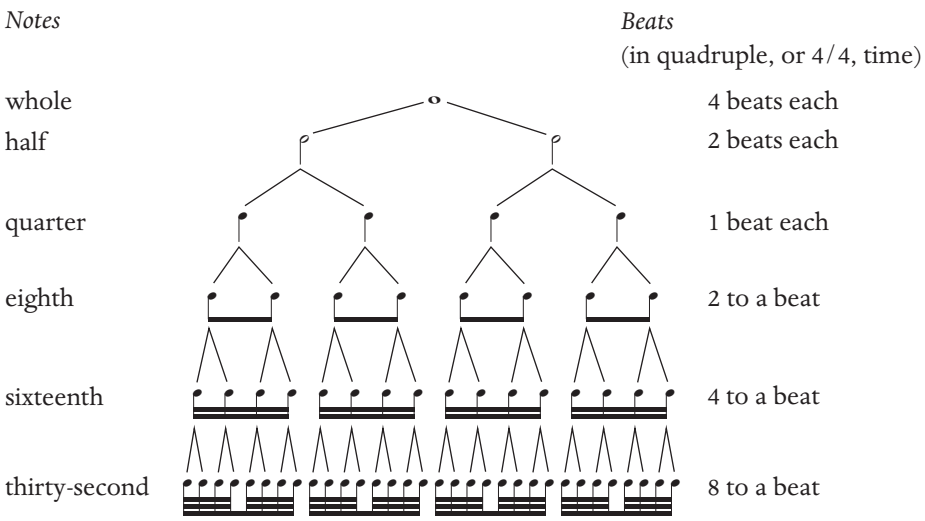
Note values

The duration of each pitch is indicated by the type of note placed on the staff. In the following table, each note represents a duration, or **value**, half as long as the preceding one:

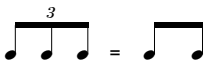


whole note	half note	quarter note	eighth note	sixteenth note	thirty-second note

In any particular piece of music, these note values are related to the beat of the music. If the quarter note represents one beat, then a half note lasts for two beats, a whole note for four; two eighth notes last one beat, as do four sixteenths.



When a group of three notes is to be played in the time normally taken up by only two of the same kind, we have a **triplet**, indicated by a 3. **Triplet**



If we combine successive notes of the same pitch, using a curved line known as a **tie**, the second note is not played, and the note values are combined: **Tie**



beats: 4 + 4 = 8 2 + 4 + 6 1 + ½ = 1½

A **dot** after a note enlarges its value by half: **Dot**



beats: 2 + 1 = 3 1 + ½ = 1½ ½ + ¼ = ¾

Time never stops in music, even when there is no sound. Silence is indicated by symbols known as **rests**, which correspond in time value to the notes: **Rests**



whole rest	half rest	quarter rest	eighth rest	sixteenth rest	thirty-second rest

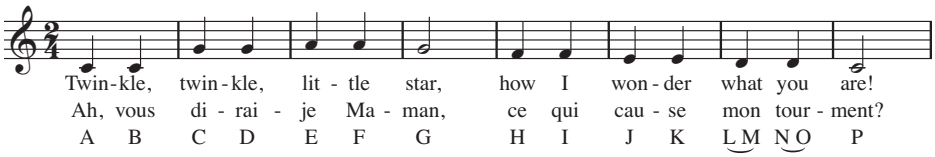
The metrical organization of a piece of music is indicated by the **time signature**, or **meter signature**, which specifies the meter: this appears as two numbers written as in a fraction, to the right of the key signature. The upper numeral in- **Time signature**

dicates the number of beats within the measure; the lower one shows which note value equals one beat. Thus, the time signature 3/4 means that there are three beats to a measure, with the quarter note equal to one beat. In 6/8 time, there are six beats in the measure, each eighth note receiving one beat. Following are the most frequently encountered time signatures:

duple meter	2/2	2/4	
triple meter	3/2	3/4	3/8
quadruple meter		4/4	
sextuple meter		6/4	6/8

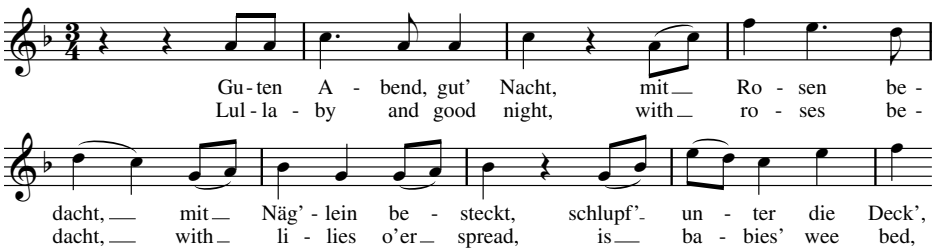
The examples below demonstrate how the music notation system works. The notes are separated into measures, shown by a vertical line (called a **bar line**).

Mozart: *Ah! vous dirai-je Maman* (tune of *Twinkle, Twinkle, Little Star* and the *Alphabet Song*)



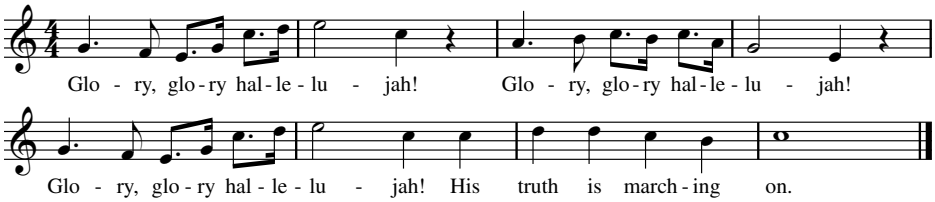
Clef: Treble
First pitch: C
Key signature: none (key of C major)
Meter: Duple (2/4)
iMusic This is the original piano version of the tune, composed by Mozart. Notice how turns decorate the familiar melody.

Brahms: *Lullaby (Wiegenlied)*



Clef: Treble
First pitch: A
Key signature: 1 flat (B♭) = key of F major
Meter: Triple (3/4)
Other features: Begins on an upbeat, after two rests.
iMusic This is the original vocal version by Brahms, sung in German. You may know the English lyrics.

Battle Hymn of the Republic (Civil War song)



Clef: Treble
First pitch: G
Key signature: none = key of C major
Meter: Quadruple (4/4)
Other features: Many dotted rhythms.
iMusic This is a nineteenth-century brass band version of the tune from the Civil War era. The band plays only the familiar chorus.

Greensleeves (English traditional song)



Clef: Bass
First note: E
Key signature: 1 sharp (F♯) = key of E minor
Meter: Sextuple (6/8)
Other features: Begins on an upbeat, has dotted rhythms and added accidentals.
iMusic This Elizabethan-era song is played here on classical guitar.

APPENDIX II: GLOSSARY

absolute music Music that has no literary, dramatic, or pictorial program. Also called pure music.

a cappella Choral music performed without instrumental accompaniment.

accelerando Getting faster.

accent The emphasis on a *beat* resulting in its being louder or longer than another in a *measure.*

accompagnato Accompanied; also a *recitative* that is accompanied by orchestra.

accordion A musical instrument with a small keyboard and free-vibrating metal *reeds* that sound when air is generated by pleated *bellows.*

acoustic guitar A *guitar* designed for performance without electronic amplification.

acoustic music Music produced without electronics, especially amplifiers.

active chords In the *diatonic* system, chords that need to resolve to the *tonic chord.* These include the *dominant* and *subdominant* chords.

adagio Quite slow.

aerophone Instruments such as a *flute,* whistle, or *horn* that produce sound by using air as the primary vibrating means.

agitato Agitated or restless.

Agnus Dei The last musical section of the *Ordinary* of the *Mass.*

alla breve See *cut time.*

allegro Fast, cheerful.

Alleluia An item from the *Proper* of the *Mass* sung just before the reading of the Gospel; *neumatic* in style, with a long *melisma* on the last syllable of the word "Alleluia."

allemande German dance in moderate *duple meter,* popular during the Renaissance and Baroque periods; often the first *movement* of a Baroque *suite.*

alto Lowest of the female voices. Also *contralto.*

amplitude See *volume.*

andante Moderately slow or walking pace.

answer Second entry of the *subject* in a *fugue,* usually pitched a fourth below or a fifth above the subject.

anthem A religious choral composition in English; performed liturgically, the Protestant equivalent of the *motet.*

antiphonal Performance style in which an ensemble is divided into two or more groups, performing in alternation and then together.

antique cymbals Small disks of brass, held by the player (one instrument in each hand), that are struck together gently and allowed to vibrate.

aria Lyric song for solo voice with orchestral accompaniment, generally expressing intense emotion; found in *opera, cantata,* and *oratorio.*

arioso Short, *aria*-like passage.

arpeggio Broken chord in which the individual pitches are sounded one after another instead of simultaneously.

art song A song that sets a text connected to a tradition of high-art poetry. See also *Lied.*

a tempo Return to the previous tempo.

atonality Total abandonment of *tonality* (which is centered in a *key*). Atonal music moves from one level of *dissonance* to another, without areas of relaxation.

augmentation Statement of a *melody* in longer note values, often twice as slow as the original.

aulos *Double-reed* pipe; played for public and religious functions in ancient Greece.

backbeat In rock and roll and related *genres,* the second and fourth *beats* of the *measure.*

bagpipe Wind instrument popular in Eastern and Western Europe that has several tubes, one of which plays the melody while the others sound the *drones,* or sustained notes; a windbag is filled by either a mouth pipe or a set of *bellows.*

balalaika *Guitar*-like instrument of Russia with a triangular body, fretted neck, and three strings; often used in traditional music and dance.

ballad A form of English street song, popular from the sixteenth through the eighteenth centuries. Ballads are characterized by narrative content and *strophic form.*

ballad opera English comic opera, usually featuring spoken dialogue alternating with songs set to popular tunes; also *dialogue opera.*

ballet A dance form featuring a staged presentation of group or solo dancing with music, costumes, and scenery.

banjo Plucked-string instrument with round body in the form of a single-headed drum and a long, fretted neck; brought to the Americas by African slaves.

bar form Three-part **A-A-B** form, frequently used in music and poetry, particularly in Germany.

baritone Male voice of moderately low range.

bar lines Vertical lines through the *staff* that separate metric units, or *measures.*

bass Lowest of the male voices.

bass clarinet *Woodwind* instrument, with the lowest range, of the *clarinet* family.

bass drum *Percussion instrument* played with a large, soft-headed stick; the largest orchestral drum.

basso continuo Italian for "continuous bass." See *figured bass.* Also refers to a performance group with a chordal instrument (*harpsichord, organ*) and one bass melody instrument (*cello, bassoon*).

bassoon *Double-reed* woodwind instrument with a low range.
bass viol See *double bass.*
baton A thin stick, usually painted white, used by a *conductor.*
beat Regular pulsation; a basic unit of length in musical time.
bebop Complex *jazz* style developed in the 1940s.
bel canto "Beautiful singing"; elegant Italian vocal style characterized by florid melodic lines delivered by voices of great agility, smoothness, and purity of tone.
bell The wide or bulbed opening at the end of a wind instrument.
bell tree Long stick with bells suspended from it, adopted from *Janissary music.*
bellows An apparatus for producing air currents in certain wind instruments (*accordion, bagpipe*).
bent pitch See *blue note.*
big band Large *jazz* ensemble popular in the 1930s and 40s, featuring sections of *trumpets, trombones, saxophones* (and other *woodwinds*), and rhythm instruments (*piano, double bass, guitar,* drums).
big band era See *Swing Era*.
binary form Two-part (**A-B**) form with each section normally repeated. Also *two-part form.*
bluegrass *Country-western* music style characterized by quick *tempos,* improvised instrumental solos, and high-range vocal harmonies.
blue note A slight drop of pitch on the third, fifth, or seventh note of the scale, common in *blues* and *jazz*. Also *bent pitch*.
blues African American form of secular *folk music*, related to *jazz,* that is based on a simple, repetitive poetic-musical structure.
bodhran Hand-held frame drum with a single goatskin head; used in Irish traditional music.
bongo A pair of small drums of differing pitches, held between the legs and struck with both hands; of Afro-Cuban origins.
bourée Lively French Baroque dance type in *duple meter.*
bow A slightly curved stick with hair or fibers attached at both ends, drawn over the strings of an instrument to set them in motion.
brass instrument Wind instrument with a cup-shaped mouthpiece, a tube that flares into a bell, and slides or valves to vary the pitch. Most often made of brass or silver.
brass quintet Standard chamber ensemble made up of two *trumpets, horn, trombone,* and *tuba*.
bridge Transitional passage connecting two sections of a composition; also *transition*. Also the part of a string instrument that holds the strings in place.
Broadway musical A work of *musical* theater that is performed in New York City's major theater district (Broadway).
buffo In *opera,* a male singer of comic roles, usually a *bass.*
bugle *Brass instrument* that evolved from the earlier military, or field, *trumpet*.
cadence Resting place in a musical *phrase;* musical punctuation.
cadenza Virtuosic solo passage in the manner of an improvisation, performed near the end of an *aria* or a *movement* of a *concerto.*
call and response Performance style with a singing leader who is imitated by a *chorus* of followers. Also *responsorial singing.*
camerata Italian for "salon"; a gathering for literary, artistic, musical, or philosophical discussions, notably the Florentine Camerata at the end of the sixteenth century.
canon Type of *polyphonic* composition in which one musical line strictly imitates another at a fixed distance throughout.
cantabile Songful, in a singing style.
cantata Vocal genre for solo singers, *chorus,* and instrumentalists based on a lyric or dramatic poetic narrative. It generally consists of several *movements,* including *recitatives, arias,* and ensemble numbers.
cantor Solo singer or singing leader in Jewish and Christian liturgical music.
cantus firmus "Fixed melody," usually of very long notes, often based on a fragment of *Gregorian chant,* that served as the structural basis for a *polyphonic* composition, particularly in the Renaissance.
carol English medieval *strophic* song with a *refrain* repeated after each stanza; now associated with Christmas.
castanets *Percussion instruments* consisting of small wooden clappers that are struck together; widely used to accompany Spanish dancing.
castrato Male singer who was castrated during boyhood to preserve his soprano or alto vocal register; prominent in seventeenth- and early eighteenth-century *opera*.
celesta *Percussion instrument* resembling a miniature upright *piano,* with tuned metal plates struck by hammers that are operated by a keyboard.
cello See *violoncello.*
chaconne Baroque form similar to the *passacaglia,* in moderately slow *triple meter,* featuring *variations* that are based on a repeated chord progression.
chamber choir Small group of up to about twenty-four singers, who usually perform *a cappella* or with piano accompaniment.
chamber music Ensemble music for up to about ten players, with one player to a part.
changing meter Shifting between *meters,* sometimes frequently, within a single composition or *movement*; also *shifting meter.*
chanson French *monophonic* or *polyphonic* song, especially of the Middle Ages and Renaissance, set to either courtly or popular poetry.
chart Colloquial or *jazz* term for a score or arrangement.
chimes *Percussion instrument* of definite pitch consisting of a set of tuned metal tubes of various lengths suspended from a frame and struck with a hammer.

choir A group of singers who perform together, usually in parts, with several on each part; often associated with a church.

chorale Congregational hymn of the German Lutheran church.

chorale prelude Short Baroque *organ* piece in which a traditional *chorale* melody is embellished.

chord Simultaneous combination of three or more *pitches* that constitute a single block of *harmony.*

chordal *Texture* comprised of *chords* in which the *pitches* sound simultaneously; also *homorhythmic.*

chordophone Instrument that produces sound from a vibrating string stretched between two points; the string may be set in motion by bowing, striking, or plucking.

chorus Fairly large group of singers who perform together, usually with several on each part. Also a choral *movement* of a large-scale work. In *jazz,* a single statement of the melodic-harmonic pattern.

chromatic *Melody* or *harmony* built from many if not all twelve pitches of the *octave.* A chromatic scale consists of an ascending or descending sequence of half steps.

clarinet *Single-reed* woodwind instrument with a wide range of sizes.

clavichord Stringed *keyboard instrument* popular in the Renaissance and Baroque that is capable of unique expressive devices not possible on the *harpsichord.*

clavier Generic word for *keyboard instruments,* including *harpsichord, clavichord, piano,* and *organ.*

climax The high point in a melodic line or piece of music, usually representing the peak of intensity, *range,* and *dynamics.*

coda The last part of a piece, usually added to a standard form to bring it to a close.

codetta In *sonata-allegro form,* the concluding section of the *exposition;* more broadly, a brief *coda* concluding an inner section of a work.

collage A technique drawn from the visual arts whereby musical fragments from other compositions are juxtaposed or overlapped within a new work.

collegium musicum An association of amateur musicians, popular in the Baroque era. Also a modern university ensemble dedicated to the performance of early music.

col legno *String instrument* technique in which the strings are hit with the wood of the bow.

comic opera Comprising English *ballad opera,* Italian *opera buffa,* French *opéra comique,* and German *Singspiel.*

commedia dell'arte Type of improvised drama popular in sixteenth- and seventeenth-century Italy; makes use of stereotyped characters.

common time See *quadruple meter.*

computer music A type of electro-acoustic music in which computers assist in creating works through sound synthesis and manipulation.

concert band See *wind band.*

concertina Small, free-reed, *bellows*-operated instrument similar to an *accordion;* hexagonal in shape, with button keys.

concertmaster The first-chair violinist of a symphony *orchestra.*

concerto Instrumental genre in several *movements* for solo instrument (or instrumental group) and *orchestra.*

concerto form Structure commonly used in first movements of concertos that combines elements of Baroque *ritornello* procedure with *sonata-allegro form.*

concerto grosso Baroque concerto type based on the opposition between a small group of solo instruments (the concertino) and *orchestra* (the ripieno).

concert overture Single-movement concert piece for *orchestra,* typically from the Romantic period and often based on a literary program.

conductor Person who, by means of gestures, leads performances of music ensembles, especially *orchestras, bands,* or *choruses.*

conga Afro-Cuban dance performed at Latin American Carnival celebrations. Also a single-headed drum of Afro-Cuban origin, played with bare hands.

conjunct Smooth, connected *melody* that moves principally by small *intervals.*

consonance Concordant or harmonious combination of *pitches* that provides a sense of relaxations and stability in music.

contour The overall shape of a melodic line. It can move upward or downward or remain static.

contrabass See *double bass.*

contrabassoon *Double-reed* woodwind instrument with the lowest *range* in the woodwind family. Also *double bassoon.*

contralto See *alto.*

contrapuntal *Texture* employing *counterpoint,* or two or more melodic lines.

contrary motion Motion in opposite directions between individual parts in a *polyphonic* work.

contrast The use of opposing musical elements to emphasize difference and variety.

cornet Valved *brass instrument* similar to the *trumpet* but more mellow in sound.

cornetto Early instrument of the brass family with woodwind-like finger holes; developed from the cow horn but was made of wood.

countermelody An accompanying *melody* sounded against the principal melody.

counterpoint The art of combining in a single *texture* two or more melodic lines.

countersubject In a fugue, a secondary theme heard against the *subject;* a countertheme.

country-western Genre of American popular music derived from traditional music of Appalachia and the rural South, usually vocal with an accompaniment of *banjos, fiddles,* and *guitar.*

courante French Baroque dance, a standard *movement* of the *suite,* in *triple meter* at a moderate tempo.

cover Recording that remakes an earlier, often successful recording with the goal of reaching a wider audience.
cowbell Rectangular metal bell struck with a drumstick; used widely in Latin American music.
Credo The third musical section of the *Ordinary* of the *Mass.*
crescendo Growing louder.
crossover Recording or artist that appeals primarily to one audience but becomes popular with another as well (e.g., a *rock* performer who makes *jazz* recordings).
Cublism Early twentieth-century art movement begun in Paris, characterized by the fragmentation of forms into abstract or geometric patterns.
cut time A type of *duple meter* interpreted as 2/2 and indicated as ¢; also *alla breve.*
cyclical form Structure in which musical material, such as a *theme,* presented in one *movement* returns in a later movement.
cymbals *Percussion instruments* consisting of two large circular brass plates of equal size that are struck sideways against each other.

da capo An indication to return to the beginning of a piece.
da capo aria Lyric song in *ternary,* or **A-B-A**, form, commonly found in *operas, cantatas,* and *oratorios.*
decrescendo Growing softer.
development Structural reshaping of thematic material. The second section of *sonata-allegro form*; it moves through a series of foreign keys while *themes* from the *exposition* are developed.
dialogue opera See *ballad opera*.
diatonic *Melody* or *harmony* built from the seven pitches of a *major* or *minor scale.* A diatonic scale encompasses patterns of seven *whole steps* and *half steps.*
Dies irae Chant from the *Requiem Mass* whose text concerns Judgment Day.
diminuendo Growing softer.
diminution Statement of a *melody* in shorter note values, often twice as fast as the original.
disjunct Disjointed or disconnected *melody* with many leaps.
dissonance Combination of tones that sounds discordant and unstable, in need of resolution.
divertimento Classical instrumental genre for chamber ensemble or soloist, often performed as light entertainment. Related to *serenade.*
divertissement Grand genre of the French Baroque, characterized by spectacle and grandeur, intended for light entertainment or diversion.
Divine Offices Cycle of daily services of the Roman Catholic Church, distinct from the *Mass.*
dolce Sweetly.
dominant The fifth scale step, *sol.*
dominant chord *Chord* built on the fifth scale step, the V chord.
double To perform the same *notes* with more than one voice or instrument, either at the same pitch level or an *octave* higher or lower.
double bass Largest and lowest-pitched member of the bowed string family. Also *contrabass* or *bass viol.*
double bassoon See *contrabassoon.*
double exposition In the *concerto,* twofold statement of the *themes*, once by the *orchestra* and once by the soloist.
double reed A *reed* consisting of two pieces of cane that vibrate against each other.
double-stop Playing two notes simultaneously on a string instrument.
downbeat First *beat* of the *measure,* the strongest in any *meter.*
drone Sustained sounding of one or several pitches for harmonic support, a common feature of some folk musics.
dulcimer Early folk instrument that resembles the *psaltery*; its strings are struck with hammers instead of plucked.
duo An ensemble of two players.
duo sonata A chamber group comprised of a soloist with piano. Also, in the Baroque period, a *sonata* for a melody instrument and *basso continuo.*
duple meter Basic metrical pattern of two *beats* to a *measure.*
duration Length of time something lasts; e.g., the vibration of a musical sound.
dynamics Element of musical expression relating to the degree of loudness or softness, or volume, of a sound.

electric guitar A *guitar* designed for electronic amplification.
electronic music Generic term for any composition created by electronic means.
electronische Musik Electronic music developed in Germany in the 1930s that uses an oscillator to generate and alter waveforms.
embellishment Melodic decoration, either improvised or indicated through *ornamentation* signs in the music.
embouchure The placement of the lips, lower facial muscles, and jaws in playing a wind instrument.
encore "Again"; an audience request that the performer(s) repeat a piece or perform another.
English horn *Double-reed* woodwind instrument, larger and lower in *range* than the *oboe.*
English madrigal English secular *polyphonic* song (for two to six voices) developed from the Italian *madrigal*; often lighter and less serious, featuring *refrain* syllables (fa-la-la); largely cultivated by amateurs.
episode Interlude or intermediate section in the Baroque *fugue* that serves as an area of relaxation between statements of the *subject*. In a Baroque *concerto*, the free and inventive material that alternates with returns of the *ritornello*, or instrumental refrain.
equal temperament Tuning system (used today) based on the division of the *octave* into twelve equal *half steps*.
espressivo Expressively.
ethnomusicology Comparative study of musics of the world, with a focus on the cultural context of music.
étude Study piece that focuses on a particular technical problem.
euphonium Tenor-range brass instrument resembling the *tuba.*

exoticism Musical style in which *rhythms, melodies,* or instruments evoke the color and atmosphere of far-off lands.

exposition Opening section. In the *fugue,* the first section in which the voices enter in turn with the *subject*. In *sonata-allegro form*, the first section in which the major thematic material is stated. Also *statement*.

Expressionism A style of visual art and literature in Germany and Austria in the early twentieth century. The term is sometimes also applied to music, especially composers of the Second Viennese School (Schoenberg, Berg, Webern).

falsetto Vocal technique whereby men can sing above their normal *range,* producing a lighter sound.

fantasia Free instrumental piece of fairly large dimensions, in an improvisational style; in the Baroque era, it often served as an introductory piece to a *fugue*.

fiddle Colloquial term for *violin*; often used in traditional music. Also a medieval bowed string instrument.

fife A small wooden transverse *flute,* with fewer holes than a *piccolo*, traditionally associated with the military.

figured bass Baroque practice consisting of an independent bass line that often includes numerals indicating the harmony to be supplied by the performer. Also *thorough-bass*.

film music Music that serves as either background or foreground for a film.

flat sign Musical symbol (♭) that indicates lowering a pitch by a *half step*.

fluegelhorn Valved brass instrument resembling a bugle with a wide bell, used in *jazz* and commercial music.

flute Soprano-range *woodwind* instrument, usually made of metal and held horizontally.

flutter-tonguing Wind instrument technique in which the player's tongue is fluttered as though "rolling an R" while he or she blows into the instrument.

folk music See *traditional music*.

folk rock Popular music style that combines folk music with amplified instruments of *rock*.

form Structure and design in music, based on repetition, contrast, and variation; the organizing principle of music.

formalism Tendency to elevate formal above expressive value in music, as in *neo-Classical* music.

forte (*f*) Loud.

fortepiano Forerunner of the modern *piano* (also *pianoforte*).

fortissimo (*ff*) Very loud.

four-hand piano music Chamber music genre for two performers playing at one or occasionally two pianos, allowing for home or *salon* performances of orchestral arrangements.

French horn See *horn*.

French overture Baroque instrumental introduction to an *opera, ballet,* or *suite,* in two sections: a slow opening followed by an *Allegro,* often with a brief reprise of the opening.

frequency Rate of vibration of a string or column of air, which determines *pitch*.

fugato A fugal passage in a nonfugal piece, such as in the *development* section of a *sonata-allegro form*.

fugue *Polyphonic* form popular in the Baroque era, in which one or more themes are developed by imitative *counterpoint*.

fusion Style that combines *jazz* improvisation with amplified instruments of *rock*.

galliard Lively, *triple-meter* French court dance.

gamelan Musical ensemble of Java or Bali, made up of *gongs, chimes, metallophones,* and drums, among other instruments.

gavotte *Duple-meter* French Baroque dance type with a moderate to quick *tempo*.

genre General term describing the standard category and overall character of a work.

gigue Popular English Baroque dance type, a standard *movement* of the Baroque *suite,* in a lively *compound meter*.

glee club Specialized vocal ensemble that performs popular music, college songs, and more serious works.

glissando A rapid slide through pitches of a *scale*.

global pop Collective term for popular third-world musics, ethnic and traditional musics, and eclectic combinations of Western and non-Western musics. Also called world beat.

glockenspiel *Percussion instrument* with horizontal, tuned steel bars of various sizes that are struck with mallets and produce a bright metallic sound.

Gloria The second musical section of the *Ordinary* of the *Mass*.

gong *Percussion instrument* consisting of a broad circular disk of metal, suspended in a frame and struck with a heavy drumstick. Also *tam-tam*.

gospel music Twentieth-century sacred music style associated with Protestant African Americans.

grace note Ornamental note, often printed in small type and not performed rhythmically.

Gradual Fourth item of the *Proper* of the *Mass*, sung in a *melismatic* style, and performed in a *responsorial* manner in which soloists alternate with a choir.

grand opera Style of Romantic *opera* developed in Paris, focusing on serious, historical plots with huge choruses, crowd scenes, elaborate dance episodes, ornate costumes, and spectacular scenery.

grave Solemn; very, very slow.

Gregorian chant *Monophonic* melody with a freely flowing, unmeasured vocal line; liturgical chant of the Roman Catholic Church. Also *plainchant* or *plainsong*.

ground bass A repeating *melody,* usually in the bass, throughout a vocal or instrumental composition.

güiro An idiophone of Latin American origin, comprised of a hollow gourd with notches, across which a stick is scraped.

guitar Plucked-string instrument originally made of wood with a hollow, resonating body and a fretted fingerboard; types include *acoustic* and *electric*.

guitarrón A large, six-stringed bass *guitar,* common in *mariachi* ensembles.

habanera Moderate *duple-meter* dance of Cuban origin, popular in the nineteenth century; based on a characteristic rhythmic figure.

half step Smallest *interval* used in the Western system; the *octave* divides into twelve such intervals; on the piano, the distance between any two adjacent keys, whether black or white. Also *semitone.*

hammered dulcimer Metal-stringed instrument with a trapezoidal sound box, struck with small hammers; an *idiophone.*

harmonica Mouth organ; a small metal box on which free reeds are mounted, played by moving it back and forth across the mouth while breathing into it.

harmonics Individual, pure sounds that are part of any musical tone; in string instruments, crystalline pitches in the very high *register,* produced by lightly touching a vibrating string at a certain point.

harmonic variation The procedure in which the *chords* accompanying a *melody* are replaced by others. Often used in *theme and variations* form.

harmonium *Organ*-like instrument with free metal reeds set in vibration by a *bellows*; popular in late nineteenth-century America.

harmony The simultaneous combination of notes and the ensuing relationships of *intervals* and *chords.*

harp Plucked-string instrument, triangular in shape with strings perpendicular to the soundboard.

harpsichord Early Baroque *keyboard instrument* in which the strings are plucked by quills instead of being struck with hammers like the *piano.*

heterophonic *Texture* in which two or more voices (or parts) elaborate the same melody simultaneously, often the result of *improvisation.*

hip hop Black urban art forms that emerged in New York City in the 1970s, encompassing *rap* music, break dancing, and graffiti art as well as the fashions adopted by the artists. The term comes from the strings of *vocables,* or nonsense syllables, used by rap artists.

homophonic *Texture* with a principal *melody* and accompanying *harmony,* as distinct from *polyphony.*

homorhythmic *Texture* in which all voices, or lines, move together in the same *rhythm.*

horn Medium-range valved *brass instrument* that can be played "stopped" with the hand as well as open. Also *French horn.*

hornpipe Country dance of the British Isles, often in a lively *triple meter*; optional dance movement of solo and orchestral Baroque *suites.* A type of *duple-meter* hornpipe is still popular in Irish traditional dance music.

hymn Song in praise of God; often sung by a whole congregation.

idée fixe "Fixed idea"; term coined by Berlioz for a recurring musical idea that links different *movements* of a work.

idiophone Instrument that produces sound from the substance of the instrument itself by being struck, blown, shaken, scraped, or rubbed. Examples include bells, rattles, *xylophones*, and *cymbals*.

imitation Melodic idea presented in one *voice* or part and then restated in another, each part continuing as others enter.

Impressionism A French movement developed by visual artists who favored vague, blurring images intended to capture an "impression" of the subject. Impressionism in music is characterized by exotic *scales,* unresolved *dissonances,* parallel *chords,* rich orchestral tone color, and free *rhythm.*

improvisation The creation of a musical composition while it is being performed, as in Baroque *ornamentation, cadenzas* of *concertos, jazz,* and some non-Western musics.

incidental music Music written to accompany dramatic works.

inflection Small alteration of the pitch by a microtonal *interval.* See also *blue note.*

instrument Mechanism that generates musical vibrations and transmits them into the air.

interactive performance Computer-supported, collaborative music-making that includes live performers interacting with computers, interconnected performance networks, and online improvisation.

interlude Music played between sections of a musical or dramatic work.

intermezzo Short, lyric piece or *movement*, often for piano. Also a comic *interlude* performed between acts of an eighteen-century *opera seria.*

interval The distance and relationship between two *pitches.*

inversion Mirror or upside-down image of a *melody* or pattern, found in *fugues* and *twelve-tone* compositions.

Irish harp Plucked-string instrument with about thirty strings; used to accompany Irish songs and dance music.

irregular meter An atypical metric scheme, often based on an odd number of *beats* per *measure* (e.g., 5/4, 7/8, 11/4).

Italian overture Baroque *overture* consisting of three sections: fast-slow-fast.

jam band A group that focuses on live performance rather than commercial recordings. Jam bands, such as the Grateful Dead and Phish, combine different musical traditions, most notably *folk, jazz, rock,* and *country-western,* in a highly improvisational and expressive style.

Janissary music Music of the military corps of the Turkish sultan, characterized by *percussion instruments* like the *triangle, cymbals, bell tree,* and *bass drum* as well as *trumpets* and *double-reed* instruments.

jarabe Traditional Mexican dance form with multiple sections in contrasting *meters* and *tempos,* often performed by *mariachi* ensembles.

jazz A musical style created mainly by African Americans in the early twentieth century that blended elements drawn from African musics with the popular and art traditions of the West.

jazz band Instrumental ensemble made up of reed (*saxophones* and *clarinets*), brass (*trumpets* and *trombones*), and

rhythm sections (*percussion, piano, double bass,* and sometimes *guitar*).

jig A vigorous dance developed in the British Isles, usually in *compound meter*; became fashionable on the Continent as the *gigue*; still popular as an Irish traditional dance genre.

kettledrums See *timpani*.

key Defines the relationship of *pitches* with a common center, or *tonic*. Also a lever on a *keyboard* or *woodwind* instrument.

keyboard instrument Instrument sounded by means of a keyboard (a series of keys played with the fingers).

key signature Sharps or flats placed at the beginning of a piece to show the *key* of a work (there are no sharps or flats if the key is C major or A minor).

koto Japanese plucked-string instrument with a long rectangular body, thirteen strings, and movable bridges or frets.

Kyrie The first musical section of the *Ordinary* of the *Mass*. Its construction is threefold, involving three repetitions of "Kyrie eleison" (Lord, have mercy), three of "Christe eleison" (Christ, have mercy), and again three of "Kyrie eleison."

largo Broad; very slow.

Latin jazz A *jazz* style influenced by Latin American music, which includes various dance rhythms and traditional *percussion instruments*.

Latin rock Subgenre of *rock* featuring Latin and African *percussion instruments* (*maracas, conga drums, timbales*).

legato Smooth and connected; opposite of *staccato*.

leitmotif "Leading motive," or basic recurring *theme*, representing a person, object, or idea; widely used in Wagner's *music dramas*.

librettist The author of a *libretto*.

libretto Text or script of an *opera, oratorio, cantata,* or *musical* (also called the "book" in a musical).

Lied German for "song"; most commonly associated with the solo *art song* of the nineteenth century, usually accompanied by *piano*.

Lieder Plural of *Lied*.

liturgy The set order of religious services and the structure of each service, within a particular denomination (e.g., Roman Catholic).

lute Plucked-string instrument of Middle Eastern origin, popular in western Europe from the late Middle Ages to the eighteenth century.

lyre Ancient plucked-string instrument of the *harp* family, used to accompany singing and poetry.

lyric opera Hybrid form combining elements of *grand opera* and *comic opera* and featuring appealing melodies and romantic drama.

madrigal Renaissance secular work originating in Italy for voices, with or without instruments, set to a short, lyric love poem; also popular in England.

madrigal choir Small vocal ensemble that specializes in *a cappella* secular works.

madrigalism A striking effect designed to depict the meaning of the text in vocal music; found in many *madrigals* and other genres of the sixteenth through eighteenth centuries. See also *word painting*.

maestoso Majestic.

Magnificat Biblical text on the words of the Virgin Mary, sung polyphonically in church from the Renaissance era on.

major-minor tonality A harmonic system based on the use of *major* and *minor scales,* widely practiced from the seventeenth to the late nineteenth century. See also *tonality*.

major scale Scale consisting of seven different pitches that comprise a specific pattern of *whole* and *half steps* (W-W-H-W-W-W-H). Differs from the *minor scale* primarily in that its third degree is raised half a step.

mandolin Plucked-string instrument with a rounded body and fingerboard; used in some *traditional musics* and in *country-western* music.

maracas Latin American rattles (*idiophones*) made from gourds or other materials.

march A style incorporating characteristics of military music, including strongly accented *duple meter* in simple, repetitive rhythmic patterns.

marching band Instrumental ensemble for entertainment at sports events and parades, consisting of wind and *percussion instruments,* drum majors/majorettes, and baton twirlers.

mariachi Traditional Mexican ensemble popular throughout the country, consisting of *trumpets, violins, guitar,* and bass guitar.

marimba *Percussion instrument,* a mellower version of the *xylophone*; of African origin.

masque English genre of aristocratic entertainment that combined vocal and instrumental music with poetry and dance, developed during the sixteenth and seventeenth centuries.

Mass Central service of the Roman Catholic Church.

mazurka Type of Polish folk dance in *triple meter*.

measure, or **bar** Metric grouping of *beats,* notated on the musical staff with *bar lines*.

medium Performing forces employed in a certain musical work.

Meistersinger A German "master singer," belonging to a professional guild. Meistersingers flourished from the fourteenth through the sixteenth centuries.

melismatic Melodic style characterized by many notes sung to a single text syllable.

melodic variation The procedure in which a melody is altered while certain features are maintained; often used in *theme and variations* form.

melody Succession of single *pitches* perceived by the ear as a unity.

membranophone Any instrument that produces sound from tightly stretched membranes that can be struck.

metallophone *Percussion instrument* consisting of tuned metal bars, usually struck with a mallet.
meter Organization of *rhythm* in time; the grouping of *beats* into larger, regular patterns, notated as *measures.*
metronome Device used to indicate the *tempo* by sounding regular *beats* at adjustable speeds.
mezzo forte (***mf***) Moderately loud.
mezzo piano (***mp***) Moderately soft.
mezzo-soprano Female voice of middle range.
microtone Musical interval smaller than a *semitone* (*half step*), prevalent in some non-Western musics and some twentieth-century music.
MIDI Acronym for Musical Instrument Digital Interface; technology standard that allows networking of computers with electronic musical instruments.
minimalism Contemporary musical style featuring the repetition of short melodic, rhythmic, and harmonic patterns with little variation. See also *post-minimalism* and *spiritual minimalism.*
Minnesingers Late medieval German poet-musicians.
minor scale Scale consisting of seven different pitches that comprise a specific pattern of *whole* and *half steps* (W-H-W-W-H-W-W). Differs from the *major scale* primarily in that its third degree is lowered half a step.
minuet An elegant *triple-meter* dance type popular in the seventeenth and eighteenth centuries; usually in *binary form.* See also *minuet and trio.*
minuet and trio An **A-B-A** form (**A** = minuet; **B** = trio) in a moderate *triple meter*; often the third movement of the Classical *multimovement cycle.*
modal Characterizes music based on *modes* other than major and minor, especially the early church modes.
mode *Scale* or sequence of notes used as the basis for a composition; major and minor are modes.
modernism Early twentieth-century movement in the arts and literature that explored innovative, nontraditional forms of expression. See also *postmodernism.*
moderato Moderate.
modified strophic form Song structure that combines elements of *strophic* and *through-composed* forms; a variation of strophic form in which a section might have a new *key, rhythm,* or varied melodic pattern.
modulation The process of changing from one *key* to another.
molto Very.
monody Vocal style established in the Baroque era, with solo singer(s) and instrumental accompaniment.
monophonic Single-line *texture*, or melody without accompaniment.
motet *Polyphonic* vocal genre, secular in the Middle Ages but sacred or devotional thereafter.
motive Short melodic or rhythmic idea; the smallest fragment of a *theme* that forms a melodic-harmonic-rhythmic unit.
movement Complete, self-contained part within a larger musical work.
mp3 A file-compression format applied to audio files; short for Moving Pictures Expert Group 1 Layer 3.
multimovement cycle A three- or four-movement structure used in Classical-era instrumental music—especially the *symphony, sonata, concerto*—and in *chamber music*; each movement is in a prescribed *tempo* and *form*; sometimes called sonata cycle.
multiphonic Two or more pitches sung or played simultaneously by the same voice or instrument.
musical Genre of twentieth-century musical theater, especially popular in the United States and Great Britain; features spoken dialogue and a dramatic plot interspersed with songs, ensemble numbers, and dancing.
music drama Wagner's term for his operas.
music video Video tape or film that accompanies a recording, usually of a popular or *rock* song.
musique concrète Music made up of natural sounds and sound effects that are recorded and then manipulated electronically.
mute Mechanical device used to muffle the sound of an instrument.

neo-Classicism A twentieth-century style that combined elements of Classical and Baroque music with modernist trends.
neo-Romanticim A contemporary style of music that employs the rich harmonic language and other elements of Romantic and post-Romantic composers.
neumatic Melodic style with two to four notes set to each syllable.
new age Style of popular music of the 1980s and 90s, characterized by soothing *timbres* and repetitive forms that are subjected to shifting variation techniques.
New Orleans jazz Early *jazz* style characterized by multiple improvisations in an ensemble of *cornet* (or *trumpet*), *clarinet* (or *saxophone*), *trombone, piano, double bass* (or *tuba*), *banjo* (or *guitar*), and drums; repertory included *blues, ragtime,* and popular songs.
ninth chord Five-note *chord* spanning a ninth between its lowest and highest *pitches.*
nocturne "Night piece"; introspective work common in the nineteenth century, often for piano.
Noh drama A major form of Japanese theater since the late fourteenth century; based on philosophical concepts from Zen Buddhism.
nonmetric Music lacking a strong sense of *beat* or *meter,* common in certain non-Western cultures.
non troppo Not too much.
note A musical symbol denoting *pitch* and *duration.*

oblique motion Polyphonic voice movement in which one voice remains stationary while the others move.
oboe Soprano-range, *double-reed* woodwind instrument.
octave *Interval* between two notes eight diatonic pitches apart; the lower note vibrates half as fast as the upper and sounds an octave lower.

octet *Chamber music* for eight instruments or voices.
ode Secular composition written for a royal occasion, especially popular in England.
off beat A weak *beat* or weak portion of a beat.
opera Music drama that is generally sung throughout, combining the resources of vocal and instrumental music with poetry and drama, acting and dancing, scenery and costumes.
opera buffa Italian comic opera, sung throughout.
opéra comique French comic opera, with some spoken dialogue.
opera seria Tragic Italian opera.
operetta Small-scale operatic work, generally light in tone, with spoken dialogue, song and dance.
ophicleide Nineteenth-century *brass instrument* (now obsolete) with *woodwind* fingering holes; used by Berlioz, among others; the parts are usually played today on *tuba*.
Opus number (Op.) A number, often part of the title of a piece, designating the work in chronological relationship to other works by the same composer.
oral tradition Music that is transmitted by example or imitation and performed from memory.
oratorio Large-scale dramatic genre originating in the Baroque, based on a text of religious or serious character, performed by solo voices, *chorus,* and *orchestra*; similar to *opera* but without scenery, costumes, or action.
orchestra Performing group of diverse instruments in various cultures; in Western art music, an ensemble of multiple strings with various *woodwind, brass,* and *percussion instruments*.
orchestration The technique of setting music for instruments in various combinations.
Ordinary Sections of the Roman Catholic *Mass* that remain the same from day to day throughout the church year, as distinct from the *Proper,* which changes daily according to the liturgical occasion.
organ Wind instrument in which air is fed to the pipes by mechanical means; the pipes are controlled by two or more keyboards and a set of pedals.
organum Earliest kind of *polyphonic* music, which developed from the custom of adding voices above a *plainchant*; they first ran parallel to the chant at the interval of a fifth or fourth and later moved more freely.
ornamentation See *embellishment*.
ostinato A short melodic, rhythmic, or harmonic pattern that is repeated throughout a work or a section.
overture An introductory *movement,* as in an *opera* or *oratorio*, often presenting melodies from *arias* to come. Also an orchestral work for concert performance.

panharmonicon An automatic instrument designed to simulate a whole *orchestra* using *organ* pipes and mechanical percussion devices. Beethoven's *Wellington's Victory* was originally written for the panharmonicon.
panpipes Wind instrument consisting of a series of small vertical tubes or pipes of differing length; sound is produced by blowing across the top.
pantomime Theatrical genre in which an actor silently plays all the parts in a show while accompanied by singing; originated in ancient Rome.
part song Secular vocal composition, unaccompanied, in three, four, or more parts.
partita See *suite*.
pas de deux A dance for two that is an established feature of classical ballet.
passacaglia Baroque form (similar to the *chaconne*) in moderately slow *triple meter*, based on a short, repeated bass-line melody that serves as the basis for continuous variations in the other voices.
passepied French Baroque court dance type; a faster version of the *minuet*.
Passion Musical setting of the Crucifixion story as told by one of the four Evangelists in the Gospels.
pastorale Pastoral, country-like.
patron (**patroness**) A person who supports music or musicians; a benefactor of the arts. See also *patronage*.
patronage Sponsorship of an artist or a musician, historically by a member of the wealthy or ruling classes.
pavane Stately Renaissance court dance in *duple meter.*
pedal point Sustained *pitch* over which the *harmonies* change.
penny whistle See *tin whistle.*
pentatonic scale Five-note pattern used in some African, Far Eastern, and Native American musics; can also be found in Western music as an example of exoticism.
percussion instrument Instrument made of metal, wood, stretched skin, or other material that is made to sound by striking, shaking, scraping, or plucking.
perfect pitch The innate ability to sing any pitch without hearing it first.
performance art Multimedia art form involving visual as well as dramatic and musical elements.
period-instrument ensemble Group that performs on historical instruments or modern replicas built after historical models.
phrase A musical unit; often a component of a *melody.*
pianissimo (***pp***) Very soft.
piano (***p***) Soft.
piano Keyboard instrument whose strings are struck with hammers controlled by a keyboard mechanism; pedals control dampers in the strings that stop the sound when the finger releases the key.
pianoforte Original name for the *piano.*
piano quartet Standard chamber ensemble of *piano* with *violin, viola,* and *cello.*
piano quintet Standard chamber ensemble of *piano* with *string quartet* (two *violins, viola,* and *cello*).
piano trio Standard chamber ensemble of *piano* with *violin* and *cello.*
piccolo Smallest *woodwind* instrument, similar to the *flute* but sounding an *octave* higher.

pipa A Chinese *lute* with four silk strings; played as a solo and ensemble instrument.
pipe A medieval *flute* with three holes, blown at one end through a mouthpiece.
pitch Highness or lowness of a note, depending on the *frequency.*
pizzicato Performance direction to pluck a string of a bowed instrument with the finger.
plainchant See *Gregorian chant.*
plainsong See *Gregorian chant.*
plectrum An implement made of wood, ivory, or another material used to pluck a *chordophone.*
pluck To sound the strings of an instrument using fingers or a *plectrum* or pick.
poco A little.
polka Lively Bohemian dance; also a short, lyric piano piece.
polonaise Stately Polish processional dance in *triple meter.*
polychoral Performance style developed in the late sixteenth century involving the use of two or more *choirs* that alternate with each other or sing together.
polychord A single *chord* comprised of several chords, common in twentieth-century music.
polyharmony Two or more streams of *harmony* played against each other, common in twentieth-century music.
polymeter The simultaneous use of several *meters,* common in twentieth-century music and certain African musics.
polyphonic Two or more melodic lines combined into a multivoiced *texture,* as distinct from *monophonic.*
polyrhythm The simultaneous use of several rhythmic patters or *meters,* common in twentieth-century music and certain African musics.
polytonality The simultaneous use of two or more *keys,* common in twentieth-century music.
portative organ Medieval organ small enough to be carried or set on a table, usually with only one set of pipes.
positive organ Small, single-manual organ, popular in the Renaissance and Baroque eras.
post-minimalism Contemporary style combining lush harmonies of neo-Romanticism with high-energy rhythms of minimalism; John Adams is a major exponent.
postmodernism A movement in the arts and literature that reacts against early modernist principles through the use of classical and traditional elements. See *modernism.*
post-Romanticism A trend at the turn of the twentieth century in which nineteenth-century musical characteristics like *chromatic* harmony and expansive melodies are carried to the extreme.
prelude Instrumental work preceding a larger work.
prelude and fugue Paired *movements,* the prelude in a free form, the fugue in a strict, imitative form.
prepared piano Piano whose sound is altered by the insertion of various materials (metal, rubber, leather, and paper) between the strings; invented by John Cage.
presto Very fast.
program music Instrumental music endowed with literary or pictorial associations, especially popular in the nineteenth century.
Proper Sections of the Roman Catholic *Mass* that vary from day to day throughout the church year according to the liturgical occasion, as distinct from the *Ordinary,* in which they remain the same.
Psalms Book from the Old Testament of the Bible; the 150 Psalm texts, used in Jewish and Christian worship, are often set to music.
psaltery Medieval plucked-string instrument similar to the modern *zither,* consisting of a sound box over which strings were stretched.
pure music See *absolute music.*

quadruple meter Basic metrical pattern of four beats to a measure. Also *common time.*
quartal harmony *Harmony* based on the *interval* of the fourth as opposed to a third; used in twentieth-century music.
quarter tone An *interval* halfway between two notes a *half step* apart.
quintet *Chamber music* for five instruments or voices. See also *brass quintet, piano quintet, string quintet,* and *woodwind quintet.*
quotation music Music that parodies another work or works, presenting them in a new style or guise.

raga Melodic pattern used in music of India; prescribes *pitches,* patterns, *ornamentation,* and extramusical associations such as time of performance and emotional character.
ragtime Late nineteenth-century piano style created by African Americans, characterized by highly syncopated melodies; also played in ensemble arrangements. Contributed to early *jazz* styles.
range Distance between the lowest and highest *pitches* of a melody, an instrument, or a voice.
rap Style of popular music in which rhymed lyrics are spoken over rhythm tracks; developed by African Americans in the 1970s and widely disseminated in the 1980s and 90s; the style is part of the larger culture of *hip hop.*
rebec Medieval bowed-string instrument, often with a pear-shaped body.
recapitulation Third section of *sonata-allegro form,* in which the thematic material of the *exposition* is restated, generally in the *tonic.* Also *restatement.*
recitative Solo vocal declamation that follows the inflections of the text, often resulting in a disjunct vocal style; found in *opera, cantata,* and *oratorio.* Can be *secco* or *accompagnato.*
recorder End-blown *woodwind* instrument with a whistle mouthpiece, generally associated with early music.
reed Flexible strip of cane or metal set into a mouthpiece or the body of an instrument; set in vibration by a stream of air. See also *single reed* and *double reed.*
reel Moderately quick dance in *duple meter* danced throughout the British Isles; the most popular Irish traditional dance type.

refrain Text or music that is repeated within a larger form.
register Specific area in the range of an instrument or voice.
registration Selection or combination of stops in a work for *organ* or *harpsichord*.
relative key The major and minor key that share the same *key signature*; for example, D minor is the relative minor of F major, both having one flat.
repeat sign Musical symbol (𝄆 𝄇) that indicates the repetition of a passage.
Requiem Mass Roman Catholic *Mass* for the Dead.
resolution Conclusion of a musical idea, as in the progression from an *active chord* to a *rest chord*.
response Short choral answer to a solo *verse*; an element of liturgical dialogue.
responsorial singing Singing, especially in *Gregorian chant,* in which a soloist or a group of soloists alternates with the choir. See also *call and response*.
rest chord A chord that achieves a sense of *resolution* or completion, normally the *tonic*.
restatement See *recapitulation*.
retrograde Backward statement of a *melody*.
retrograde inversion Mirror image of the backward statement of a *melody*.
rhyme scheme The arrangement of rhyming words or corresponding sounds at the end of poetic lines.
rhythm The controlled movement of music in time.
rhythm and blues Popular African American music style of the 1940s through the 60s, featuring a solo singer accompanied by a small instrumental ensemble (*piano, guitar, double bass,* drums, tenor *saxophone*), driving rhythms, and *blues* and pop song forms.
rhythmic variation The procedure in which note lengths, *meter,* or *tempo* is altered. Often used in *theme and variations* form.
riff In *jazz,* a short melodic *ostinato* over changing harmonies.
ring shout Religious dance of African American slaves, performed with hand clapping and a shuffle step to *spirituals*.
ritardando Holding back, getting slower.
ritornello Short, recurring instrumental passage found in both the *aria* and the Baroque *concerto*.
rock A style of popular music with roots in rock and roll but differing in lyric content, recording technique, song length and form, and range of sounds. The term was first used in the 1960s to distinguish groups like the Beatles and the Rolling Stones from earlier artists.
rocket theme Quickly ascending rhythmic melody used in Classical-era instrumental music; the technique is credited to composers in Mannheim, Germany.
Rococo A term from the visual arts that is frequently applied to mid-eighteenth-century French music, characterized by simplicity, grace, and delicate *ornamentation*.
romance Originally a *ballad*; in the Romantic era, a lyric instrumental work.
rondo Musical form in which the first section recurs, usually in the *tonic*. In the Classical *multimovement cycle,* it appears as the last *movement* in various forms, such as **A-B-A-B-A**, **A-B-A-C-A**, and **A-B-A-C-A-B-A**.
round Perpetual *canon* at the *unison* in which each voice enters in succession with the same melody (for example, *Row, Row, Row Your Boat*).
rounded binary Composition form with two sections, in which the second ends with a return to material from the first; each section is usually repeated.
rubato "Borrowed time," common in Romantic music, in which the performer hesitates here or hurries forward there, imparting flexibility to the written note values.
rural blues American popular singing style with raspy-voiced male singer accompanied by acoustic steel-string *guitar*; features melodic *blue notes* over repeated bass patterns.
sackbut Early *brass instrument,* ancestor of the *trombone*.

sacred music Religious or spiritual music, for church or devotional use.
salon A gathering of musicians, artists, and intellectuals who shared similar interests and tastes, hosted by a wealthy aristocrat.
sampler Electronic device that digitizes, stores, and plays back sounds.
Sanctus The fourth musical section of the *Ordinary* of the *Mass*.
sarabande Stately Spanish Baroque dance type in *triple meter,* a standard *movement* of the Baroque *suite*.
SATB Abbreviation for the standard voices in a *chorus* or *choir*: *soprano, alto, tenor, bass*; may also refer to instrumental ranges.
saxophone Family of *single-reed* woodwind instruments commonly used in *wind* and *jazz bands*.
scale Series of pitches in ascending or descending order, comprising the notes of a *key*.
scat-singing A *jazz* style that sets syllables without meaning (*vocables*) to an improvised vocal line.
scherzo Composition in **A-B-A** form, usually in *triple meter*; replaced the *minuet and trio* in the nineteenth century.
secco *Recitative* singing style that features a sparse accompaniment and moves with great freedom.
secular music Nonreligious music; when there is text, it is usually in the vernacular.
semitone Also known as a *half step,* the smallest *interval* commonly used in the Western musical system.
septet *Chamber music* for seven instruments or voices.
sequence Restatement of an idea or *motive* at a different pitch level.
serenade Classical instrumental genre that combines elements of *chamber music* and *symphony,* often performed in the evening or at social functions. Related to *divertimento*.
serialism Method of composition in which various musical elements (*pitch, rhythm, dynamics, timbre*) may be ordered in a fixed series.
seventh chord Four-note combination of notes consisting of

a *triad* with another third added on top; spans a seventh between its lowest and highest notes.

sextet *Chamber music* for six instruments or voices.

sextuple meter Compound metrical pattern of six *beats* to a *measure*.

sforzando (***sf***) Sudden stress or accent on a single note or chord.

sharp sign Musical symbol (♯) that indicates raising a pitch by a *half step*.

shifting meter See *changing meter*.

side drum See *snare drum*.

simple meter *Meter* in which the *beat* is divided into two, as in duple, triple, and quadruple meters.

sinfonia Short instrumental work, found in Baroque *opera,* to facilitate scene changes.

single reed A *reed* consisting of one piece of cane vibrating against another part of the instrument, often a mouthpiece.

Singspiel Comic German drama with spoken dialogue; the immediate predecessor of Romantic German *opera*.

sitar Long-necked *chordophone* of northern India, with movable frets and a rounded gourd body; used as a solo instrument and with *tabla*.

ska Jamaican urban dance form popular in the 1960s, influential in *reggae*.

slide In bowed string instruments, moving from one pitch to another by sliding the finger on the string while bowing.

slide trumpet Medieval *brass instrument* of the *trumpet* family.

snare drum Small cylindrical drum with two heads.

son A genre of traditional Mexican dances that combine compound duple with triple meters.

sonata Instrumental genre in several *movements* for soloist or small ensemble.

sonata-allegro form The opening *movement* of the *multimovement cycle,* consisting of themes that are stated in the first section (*exposition*), developed in the second section (*development*), and restated in the third section (*recapitulation*). Also called sonata form.

song cycle Group of songs that are unified musically or through their texts.

soprano Highest-ranged voice, normally possessed by women and boys.

soul A black American style of popular music, incorporating elements of rock and roll and *gospel*.

source music A film technique in which music comes from a logical source within the film and functions as part of the story.

sousaphone *Brass instrument* adapted from the *tuba* with a forward bell that is coiled to rest over the player's shoulder for ease of carrying while marching.

spiritual Folklike devotional genre of the United States, sung by African Americans and whites.

spiritual minimalism Contemporary musical style related to *minimalism,* characterized by a weak pulse and long chains of lush progressions—either *tonal* or *modal*.

Sprechstimme A vocal style in which the melody is spoken at approximate pitches rather than sung on exact pitches; developed by Arnold Schoenberg.

staccato Short, detached notes, marked with a dot above them.

staff The five parallel lines on which notes are written.

statement See *exposition*.

steel drum A *percussion instrument* made from an oil drum, developed in Trinidad during the 1930s and 40s.

stopping On a *string instrument*, altering the string length by pressing it on the fingerboard. On a *horn,* playing with the bell closed by the hand or a *mute*.

strain One of a series of contrasting sections found in rags and marches; in *duple meter* with sixteen-measure themes.

stretto In a *fugue,* when entries of the *subject* occur at faster intervals of time so that they overlap, forming dense, imitative *counterpoint*. Stretto usually occurs at the climactic moment near the end.

string instruments Bowed and plucked instruments whose sound is produced by the vibration of one or more strings. Also *chordophone*.

string quartet *Chamber music* ensemble consisting of two *violins, viola,* and *cello*. Also a multimovement composition for this ensemble.

string quintet Standard chamber ensemble made up of either two *violins,* two *violas,* and *cello* or two violins, viola, and two cellos.

string trio Standard chamber ensemble of two *violins* and *cello* or violin, *viola,* and cello.

strophic form Song structure in which the same music is repeated with every stanza (strophe) of the poem.

Sturm und Drang "Storm and stress"; late eighteenth-century movement in Germany toward more emotional expression in the arts.

style Characteristic manner of the presentation of musical elements (*melody, rhythm, harmony, dynamics, form,* etc.).

subdominant Fourth scale step, *fa*.

subdominant chord Chord built on the fourth scale step, the IV chord.

subject The main idea or *theme* of a work, as in a *fugue*.

suite Multimovement work made up of a series of contrasting dance movements, generally all in the same *key*. Also *partita*.

swing *Jazz* term coined to describe Louis Armstrong's style; more commonly refers to *big band* jazz.

Swing Era The mid-1930s to the mid-1940s, when *swing* was the most popular music in the United States. Important musicians of the era were Louis Armstrong, Duke Ellington, and Benny Goodman.

syllabic Melodic style of one note set to each text syllable.

Symbolism Literary movement that paralleled *Impressionism,* in which poetic images were invoked through suggestion or symbol rather than literal description.

symphonic poem One-movement orchestral form that develops a poetic idea, suggests a scene, or creates a mood, usually associated with the Romantic era. Also *tone poem*.

symphony Large work for *orchestra,* generally in three or four *movements*.

symphony orchestra See *orchestra*.

syncopation Deliberate upsetting of the *meter* or pulse through a temporary shifting of the accent to a weak *beat* or an *offbeat*.

synthesizer Electronic instrument that produces a wide variety of sounds by combining sound generators and sound modifiers in one package with a unified control system.

tabla Pair of single-headed, tuned drums used in north Indian classical music.

tabor Cylindrical medieval drum.

tala Fixed time cycle or *meter* in Indian music, built from uneven groupings of *beats*.

tambourine *Percussion instrument* consisting of a small round drum with metal plates inserted in its rim; played by striking or shaking.

tam-tam See *gong*.

tape music Type of *electronic music* in which sounds are recorded on tape and then manipulated and mixed in various ways. See also *musique concrète*.

tempo The rate of speed or pace of music.

tenor Male voice of high range. Also a part, often structural, in *polyphony*.

tenor drum *Percussion instrument,* larger than the *snare drum,* with a wooden shell.

ternary form Three-part (**A-B-A**) form based on a statement (**A**), contrast (**B**), and repetition (**A**). Also *three-part form*.

tertian harmony *Harmony* based on the *interval* of the third, particularly predominant from the Baroque through the nineteenth century.

texture The interweaving of melodic (horizontal) and harmonic (vertical) elements in the musical fabric.

thematic development Musical expansion of a *theme* by varying its melodic outline, *harmony,* or *rhythm*. Also *thematic transformation*.

thematic transformation See *thematic development*.

theme Melodic idea used as a basic building block in the construction of a piece. Also *subject*.

theme and variations Compositional procedure in which a theme is stated and then altered in successive statements; occurs as an independent piece or as a *movement* of a *multimovement cycle*.

theme group Several themes in the same *key* that function as a unit within a section of a form, particularly in *sonata-allegro form*.

third *Interval* between two notes that are three *diatonic* scale steps apart.

thirty-two-bar song form Popular song structure that subdivides into four sections (**A-A-B-A**) of eight measures each.

thorough bass See *figured bass*.

three-part form See *ternary form*.

through-composed Song structure that is composed from beginning to end, without repetitions of large sections.

timbales Shallow, single-headed drums of Cuban origin, played in pairs; used in much Latin American popular music.

timbre The quality of a sound that distinguishes one voice or instrument from another. Also *tone color*.

timbrel Ancient *percussion instrument* related to the *tambourine*.

timpani *Percussion instrument* consisting of a hemispheric copper shell with a head of plastic or calfskin, held in place by a metal ring and played with soft or hard padded sticks. A pedal mechanism changes the tension of the head, and with it the *pitch*. Also *kettledrums*.

Tin Pan Alley Nickname for the popular music industry centered in New York from the nineteenth century through the 1950s. Also the style of popular song in the United States during that period.

tintinnabulation A bell-like style developed by Estonian composer Arvo Pärt, achieved by weaving conjunct lines that hover around a central pitch; from the Latin word for bell.

tin whistle Small, metal end-blown *flute* commonly used in Irish traditional music.

toccata Virtuoso composition, generally for *organ* or *harpsichord,* in a free and rhapsodic style; in the Baroque era, it often served as the introduction to a *fugue*.

tom-tom Cylindrical drum without snares.

tonal Based on principles of major-minor *tonality,* as distinct from *modal*.

tonality Principle of organization around a *tonic,* or home, pitch, based on a *major* or *minor scale*.

tone cluster Highly dissonant combination of *pitches* sounded simultaneously.

tone color See *timbre*.

tone poem See *symphonic poem*.

tone row An arrangement of the twelve *chromatic* pitches that serves as the basis of a *twelve-tone* piece.

tonic The first note of the *scale,* or *key*; *do*.

tonic chord *Triad* built on the first scale note, the I chord.

traditional music Music learned by *oral transmission* and easily sung or played by most people; may exist in variant forms. Also *folk music*.

transition See *bridge*.

transposition The shifting of a piece of music to a different pitch level.

tremolo Rapid repetition of a note; can be achieved instrumentally or vocally.

triad Common *chord* type, consisting of three *pitches* built on alternate notes of the *scale* (e.g., steps 1-3-5, or *do-mi-sol*).

triangle *Percussion instrument* consisting of a slender rod of steel bent in the shape of a triangle, struck with a steel beater.

trill Ornament consisting of the rapid alternation between one note and the next.

trio An ensemble of three players.

triple meter Basic metrical pattern of three *beats* to a *measure*.

triplet Group of three equal-valued notes played in the time of two; indicated by a bracket and the number 3.
trombone Tenor-range *brass instrument* that changes pitch by means of valves.
troubadours Medieval poet-musicians in southern France.
trouser role In Classical *opera,* the part of a young man, written for a soprano or mezzo-soprano singer.
trouvères Medieval poet-musicians in northern France.
trumpet Highest-pitched *brass instrument* that changes pitch by means of valves.
tuba Bass-range *brass instrument* that changes pitch by means of valves.
tutti "All"; the opposite of solo.
twelve-bar blues Musical structure based on a repeated harmonic-rhythmic pattern, twelve measures long: I–I–I–I–IV–IV–I–I–V–V–I–I.
twelve-tone music Compositional procedure of the twentieth century based on an ordering of all twelve chromatic pitches (in a *tone row*), without a central pitch, or *tonic,* according to prescribed rules.
two-part form See *binary form.*

underscoring A technique used in films in which the music comes from an unseen source.
unison "Interval" between two notes of the same pitch (for example, two voices on the same E); the simultaneous playing of the same note.
upbeat Last *beat* of a *measure,* a weak beat that anticipates the *downbeat.*

variation The compositional procedure of altering a preexisting musical idea. See also *theme and variations.*
vaudeville A light comedic variety show with music featuring popular song, dance, comedy, and acrobatics; flourished in the late nineteenth and early twentieth centuries.
verismo Operatic "realism," a style popular in Italy in the 1890s, which tried to bring naturalism into the lyric theater.
vernacular The common language spoken by the people as distinguished from the literary language, or language of the educated elite.
verse In poetry, a group of lines constituting a unit. In liturgical music for the Catholic Church, a phrase from the Scriptures that alternates with the *response.*
vibraphone A *percussion instrument* with metal bars and electrically driven rotating propellers under each bar that produces a *vibrato* sound, much used in *jazz.*
vibrato Small fluctuation of pitch used as an expressive device to intensify a sound.
vielle Medieval bowed-string instrument; ancestor of the *violin.*
vilhuela A type of Mexican *guitar* with a rounded back, common in *mariachi* ensembles.
viola Bowed-string instrument of middle range; the second-highest member of the *violin* family.
viola da gamba Family of Renaissance bowed-string instruments that had six or more strings, was fretted like a *guitar,* and was held between the legs like a modern *cello.*
violin Soprano, or highest-ranged, member of the bowed-string instrument family.
violoncello Bowed-string instrument with a middle-to-low range and dark, rich sonority; lower than a *viola.* Also *cello.*
virtuoso Performer of extraordinary technical ability.
vivace Lively.
vocables Nonsense syllables, lacking literal meaning.
vocalise A textless vocal melody, as in an exercise or concert piece.
voice In a *fugue,* a melodic line. Keyboard fugues of the late Baroque period, such as those by J. S. Bach, commonly have four distinct voices even though they are played by a single musician.
volume Degree of loudness or softness of a sound. See also *dynamics.*

waltz Ballroom dance type in *triple meter*; in the Romantic era, a short, stylized piano piece.
whole step Interval consisting of two *half steps.*
whole-tone scale Scale pattern built entirely of *whole-step* intervals, common in music of the French Impressionists.
wind band Instrumental ensemble ranging from forty to eighty members or more, consisting of wind and *percussion instruments.* Also *concert band.*
woodwind Instrumental family made of wood or metal whose tone is produced by a column of air vibrating within a pipe that has holes along its length.
woodwind quintet Standard chamber ensemble consisting of *flute, oboe, clarinet, bassoon,* and *horn* (not a woodwind instrument).
word painting Musical pictorialization of words as an expressive device; a prominent feature of the Renaissance madrigal.
work song Communal song that synchronized group tasks.

xylophone *Percussion instrument* with tuned blocks of wood suspended on a frame, laid out in the shape of a keyboard and struck with hard mallets.

yangqin A Chinese hammered *dulcimer* with a trapezoidal sound box and metal strings that are struck with bamboo sticks.

zither Family of string instruments with a sound box over which strings are stretched; they may be plucked or bowed. Zithers appear in many shapes and are common in traditional music throughout Europe, Asia, and Africa.

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MOROCCO
WESTERN SAHARA
A L G E R I A
L I B Y A
EGYPT
JORDAN
KUWAIT
QATAR
U. A. E.
SAUDI ARABIA
PAKISTAN
NEPAL
BHUTAN
I N D I A
Red Sea
Arabian Sea
OMAN
MAURITANIA
MALI
NIGER
CHAD
SUDAN
ERITREA
YEMEN
DJIBOUTI
SOMALIA
ETHIOPIA
SENEGAL
GAMBIA
GUINEA
BURKINA
NIGERIA
BENIN
IVORY COAST
GUINEA BISSAU
SIERRA LEONE
LIBERIA
GHANA
TOGO
CAMEROON
CENTRAL AFRICAN REPUBLIC
GABON
REP. OF THE CONGO
DEMOCRATIC REP. OF THE CONGO
UGANDA
KENYA
Kampala
RWANDA
BURUNDI
TANZANIA
ANGOLA
ZAMBIA
MALAWA
ZIMBABWE
NAMIBIA
BOTSWANA
MOZAMBIQUE
MADAGASCAR
COMOROS
SOUTH AFRICA
SWAZILAND
LESOTHO
S o u t h
A t l a n t i c
O c e a n
I n d i a n O c e a n
MYANMAR
LAOS
THAILAND
KAMPUCHEA
VIETNAM
Phnom Penh
BANGLADESH
Bay of Bengal
SRI LANKA
South China Sea
Philippine Sea
PHILIPPINES
TAIWAN
PALAU
BRUNEI
MALAYSIA
PAPUA NEW GUINEA
SUMATRA
I N D O N E S I A
Java Sea
JAVA
BALI
Timor Sea
AUSTRALIA
North Sea
DENMARK
SWEDEN
Copenhagen
Baltic Sea
ESTONIA
Riga
LATVIA
LITHUANIA
Vilnius
RUSSIA
Minsk
BYELARUS
Gdansk
POLAND
Warsaw
NETH.
Berlin
GERMANY
Dublin
IRELAND
U. K.
London
Cork
BELGIUM
LUX.
English Channel
Paris
Nantes
Kraków
Lvov
Kiev
U K R A I N E
CZECH REP.
SLOVAKIA
AUSTRIA
HUNGARY
MOLDOVA
SWITZ.
FRANCE
Bay of Biscay
SLOVENIA
CROATIA
ROMANIA
ITALY
Bucharest
Constanta
Black Sea
BOSNIA & HERZEGOVINA
SERBIA
Bayonne
Toulouse
BULGARIA
MONTENEGRO
F.Y.R.O.M.
ALBANIA
Rome
Naples
Madrid
Barcelona
PORTUGAL
SPAIN
Lisbon
Sevilla
Gibraltar
GREECE
Athens
Ankara
TURKEY
Europe